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## ARCHAEOLOGICAL DISCUSSIONS

### SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN RECENT PERIODICALS<sup>1</sup>



#### GENERAL AND MISCELLANEOUS

**Antiquities of Bosnia-Herzegovina and Dalmatia.**—*Rambles and Studies in Bosnia-Herzegovina and Dalmatia*, by Robert Munro (Second edition. Edinburgh and London, 1900, William Blackwood and Sons, xxv, 452 pp.; 40 pls.; 165 figs. 8vo. 12s. 6d.) not only describes the author's travels in the countries mentioned and the ancient remains which he saw when he attended the congress of anthropologists and archaeologists at Sarajevo in 1894, but contains much archaeological discussion. The treatment of the Bogomiles has been added to in the new edition in reply to criticism. The book is further enlarged by the addition of chapters on the Hallstatt and the La Tène civilizations and an index.

**Early Metallurgy.**—In *Archaeologia*, LVI, 2, 1899, pp. 267-322 (27 figs.), W. Gowland describes the various primitive processes employed in Europe for extracting copper, tin, and iron from their ores. The paper, entitled 'The Early Metallurgy of Copper, Tin, and Iron, in Europe, as Illustrated by Ancient Remains, and the Primitive Processes surviving in Japan,' was read before the Society of Antiquaries, May 18, 1899.

**The Representation of the Gallop in Art.**—In *R. Arch.* XXXVII, 1900, pp. 244-259 (31 figs.), S. Reinach continues his discussion of the representation of the gallop (see *Am. J. Arch.* 1900, p. 521). The *galop volant*, with the legs of the horse stretched out nearly horizontally before and behind, is Mycenaean and is absent from classical and renaissance art. It is found in engraved gems called by Furtwängler Graeco-Persian. These were probably engraved somewhere on the shore of the Black Sea. Mycenaean traditions lived on in this region, and were propagated by trade toward northern Europe. In Armenia and neighboring regions these tradi-

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor FOWLER, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Professor JAMES C. EGBERT, JR., Professor ELMER T. MERRILL, Mr. GEORGE N. OLCOTT, Professor JAMES M. PATON, and the Editors, especially Professor MARQUAND.

No attempt is made to include in the present number of the JOURNAL material published after December 31, 1900.

For an explanation of the abbreviations, see pp. 123, 124.

tions survived, and their influence appears in Persian art under the Sassanide kings and later.

**Ancient Places and Names of Places.** — In *R. Arch.* XXXVI, 1900, pp. 345–391 (map) Victor Bérard shows that the Homeric Pylos was in Triphylia, at Samikon. Pherae was at Aliphera on the Alpheus. The name Samos (and Samikon) is Semitic, and means *height*. Other Semitic names in this part of Greece are discussed, and history, legend, and genealogy are used in support of the identifications proposed. *Ibid.* XXXVII, 1900, pp. 15–124, Homeric geography as shown in the wanderings of Odysseus is discussed. Its sources are Phoenician. Many names are transliterations (*e.g.* Megara = Semitic *me'ara*) or translations of Semitic words. The importance of Megara and the trade between Megara and Thebes in early times is discussed. Calypso's isle is identified with Perejil, an island off the African coast not far from Gibraltar. The Semitic name *Ispania* means hidden island, in Greek *Καλυψοῦς νῆσος*. This island gave its name to the opposite mainland, whence the Romans called Spain *Hispania*. Topographical details of the region near the Strait of Gibraltar are discussed. Various examples of Semitic names of places are given. So *Αἶαί* means *hawk island*, *νῆσος Κίρκης*. *Ibid.* pp. 262–299, the importance of Phoenician influence in the Aegean is further developed. The island of Syria (Odyssey, xv, 405 ff.) is shown to be Syra and its importance is discussed. Numerous instances of Semitic names and Greek translations of Semitic names along the coast of Asia Minor and the neighborhood are collected.

**A Bronze Wheeled Base from Cyprus.** — In *Sitzb. Mün. Akad.* 1899, ii, pp. 411–433 (2 figs.), A. Furtwängler publishes a square support for a caldron, found near Larnaka and now in the possession of Mr. M. Caremfilaki at Larnaka. It is of bronze, supported on four wheels, and adorned with sphinxes and spiral patterns. A similar utensil from Enkomi, Cyprus, is in the British Museum (fig.). This is differently adorned, having a resemblance to a house with two women looking from a window. These bases explain the description of the bases in Solomon's temple, 1 Kings vii. 27–37. They belong to the later part of the Mycenaean age, about the time of Solomon. They show some signs of Syrian influence, but the chief influence was from the Mycenaean civilization to Syria, not from Syria west. The occurrence of similar objects in Greece, Italy, and northern Europe shows, not that these regions were influenced by the east, but that the early art of Europe spread to the east.

**Egyptian Porcelain from Samos.** — In *Jh. Oesterr. Arch.* I, III, 1900, pp. 210–213 (1 pl.; 1 fig.), J. Boehlau discusses a vase of so-called Egyptian porcelain found in a grave of the sixth century B.C. in Samos. The vase has the form of the dwarfed Bes. The view is taken that this ware is Phoenician and cannot be referred to Naucratis. A terra-cotta group of a god and goddess from the same grave is also figured. Both vase and terra-cotta were lost, but they are now in the Museum in Vienna.

**The Influence of the Aegean Civilization on South Palestine.** — In the October *Quarterly Statement* of the Pal. Ex. Fund, B. F. Welch points out that, in and before the "Mycenaean" civilization, the influence was from the Aegean eastward, but that with the beginning of the Iron Age "the current was reversed, and the decadent Mycenaean art gave way to the young Phoenician civilization." The history of pottery in Palestine has

been well established by recent excavations. The article is reprinted in the *Annual of the British School at Athens*, VI, 1899-1900, pp. 117-124.

**The Chaldaean Bull with Human Head.** — In *Mon. Mém. Acad. Insc.* VI, pp. 115-132 (pl. xi; 8 figs.), Léon Heuzey publishes a bronze statuette in the Louvre. It is a fine Babylonian work, representing a recumbent bull with bearded human head surmounted by a low cap and curved horns. A hole in the back shows that it was a pedestal, probably for a figure of a god. The influence of this type upon Phoenician art is discussed. It is also seen in Greek art, notably in the figure of Achelous, and in the early art of Spain. The influence of the Phoenicians on early Spanish art is emphasized.

**The Pontic Colonies.** — At the July meeting of the Berlin Arch. Gesellschaft, Mr. von Stern, of Odessa, spoke on the history of the Greek colonies on the Black Sea as inferred from the finds of pottery. Their trade relations were chiefly with Athens during the sixth century and from the time of Alcibiades into the third; Ionian and Alexandrian connections also appear; and from the middle of the second century B.C. Italian influence prevailed. There is similar evidence of Aegean influence in the inland region along the Dnieper, from a very early period. (*Arch. Anz.* 1900, 3, pp. 151-153.)

**Roman Officials in Egypt.** — In *Jh. Oesterr. Arch. I.* III, 1900, Beiblatt, pp. 209-212, Arthur Stein makes some additions to the Prefects in Egypt, a short list of whom is published in Paul M. Meyer's book *Das Heerwesen der Ptolemäer und Römer in Aegypten*. In *Jh. Oesterr. Arch. I.* III, 1900, Beiblatt, pp. 221-224, "Nachträge" are published by Arthur Stein and O. Benndorf. The former adds a note to *Jahreshefte*, II, Beiblatt, 107, pointing out that the Volusius Maecianus mentioned in n. 35 of the Genevan publication of papyri is not the same Maecianus who supported the revolt of Avidius Cassius in Egypt. Benndorf prints an explanation from Friedrich Hauser in regard to remarks in *Jahreshefte*, II, 257, 5. He further commends in the main the article of v. Wilamowitz-Möllendorf, *Hermes*, XXXIII, 209 ff., on the Ephesian topographical inscription, *Jahreshefte*, II, Beiblatt, 15 ff.

**A Roman Inscription in Spain.** — In the *Revue des Études Anciennes*, II, 1900, pp. 237-244, E. Hübner shows that the inscription *C.I.L.* VI, v, 1885, No. 3050\*, is not false, but was until recently at Plasencia, in the house of the Marquis of Mirabel. It has now disappeared, but probably still exists. The text is discussed from a copy by Philippe Léon Guerra.

**Roman Remains in Servia.** — In *Jh. Oesterr. Arch. I.* III, 1900, Beiblatt, pp. 105-178 (69 figs.), A. von Premmerstein and N. Vulić discuss ancient remains in Servia. These consist of inscriptions, chiefly sepulchral and dedicatory, many of which have already been somewhat imperfectly published in *C.I.L.* The topographical order of *C.I.L.* is followed. Considerable information concerning military matters may be gathered especially from the Dalmatian inscriptions, p. 151, and in general this is the chief value of a large number of the inscriptions.

## EGYPT

**Some Predynastic and Early Dynastic Antiquities from Egypt.** — In *Archaeologia*, LVI, 2, 1899, pp. 337-350 (9 figs.), is a series of notes by

F. G. Hilton Price on Egyptian antiquities in his collection. The notes are for the most part devoted to showing the purposes for which various utensils found in the early tombs at Abydos and elsewhere were intended.

**Fortifications in Ancient Egypt.**—In the *J. Asiat.* 1900, pp. 80-142 (14 figs.), 201-253 (6 figs.), Raymond Weill discusses ancient Egyptian fortifications. After general observations on the character of Egyptian fortifications, their chronology, and the existing ruins and paintings from which information may be derived, the individual remains of fortifications are treated in detail, their plans are established and their dates fixed. The articles contain many remarks on ancient warfare and on the progress of the Egyptian empire at various times.

**Foreign Relations of Early Egypt.**—The *Independent*, January 17, 1901, gives a summary of an article by J. Naue in the *Beilage* of the Munich *Allgemeine Zeitung*, in which special attention is called to the evidence of early trade relations between Egypt and the countries to the south and west, but especially with Europe and Crete. The evidence consists of vases found at Naguada, adorned with patterns identical with those found in other places, and of other vases with representations of galleys. Mr. Evans's discoveries at Cnossus have shown that the relations of Egypt with Crete were exceptionally close at an early date. In general, intercourse between nations 2000, or even 3000 years B.C., was closer than has been supposed.

**The Goddess Maut.**—In the *Revue des Études Anciennes*, II, 1900, pp. 245-248, George Foucart discusses the nature of the Theban goddess Maut, a colorless deity who became a mere manifestation of Hathor, as did also, in some measure, Sokhit and Bastit.

## ASIA

**A Dedication to Zeus Heliopolites.**—In *C. R. Acad. Insc.* 1900, pp. 152-156, Ch. Clermont-Ganneau restores the inscription published by Waddington, *Insc. Gr. et Lat. de la Syrie*, No. 2556, as follows:

[Δὺ Μεγίστ](φ 'Ηλιο)πολί[τ]η, Γάιο[ς? Τ]  
 [ειμο]θέον, <ε>(ι)ερέν(ς)· ἐγένετ[ο τό]  
 [δ]ε διὸ ἐπιμελήτων 'Αβιδβήλου  
 [Μη]δέον κὲ Ζήνων[ος] 'Ιδελάμο  
 υ] ἐκ τὰ τοῦ θεοῦ κὲ τῆς κόμης.

The readings are supported by a commentary.

**An Inscription supposed to be of Antiochia.**—In *R. Ét. Gr.* XII, 1900, pp. 258-280, Maurice Holleaux reprints the text of the inscription from Pergamon, No. 160 in the collection of Fränkel, Fabricius, and Schuchhardt, and comments upon its contents. The inscription decrees honors to King Eumenes, the son of Attalus, his parents and brothers, on account of assistance rendered to King Antiochus IV. It has been supposed that the decree emanated from the Antiochians, but the order in which the festivals in the city passing the decree, at Pergamon, and at Daphne, just outside of Antiochia, are mentioned, makes this improbable. The opening formula is that used in Athens at the time of the inscription, and other peculiarities of speech point to Athens. Antiochus had been at Athens, and his relations with no other city were so friendly as with her. Probably the inscription is the record of an Athenian decree.

**The Necropolis of Termessus.** — In *Jh. Oesterr. Arch. I.* III, 1900, pp. 177–210 (39 cuts), R. Heberdey and W. Wilberg publish an extensive and valuable architectural and epigraphical study of the tombs of the northern necropolis at Termessus, in Pisidia. The work is really in continuation of that published by Niemann and Petersen in Count Lanckoronski's *Städte Pamphiliens und Pisidiens*. For the inscriptions, see also *B.C.H.* XXIII, 165 ff. and 280 ff.

**Reliefs from Tralles.** — In *Röm. Mitth.* 1900, pp. 99–107 (3 figs.), E. C. Lovatelli describes two reliefs found at Tralles, and now in the Imperial Ottoman Museum at Constantinople. They are almost identical. Each represents a gladiator, a *secutor*, and on each stone is a Greek epigram. The writer discusses certain mysterious marks that are cut on the stones.

**The Lions of Cybele.** — In *J.H.S.* XX, 1900, pp. 118–127, J. W. Crowfoot, discussing the symbolic character of Phrygian gravestone devices, traces the common motive of a bull between two lions, back through the legend of the slaying of Dionysus by the Corybantes and the earlier hero cult, to the time of human sacrifice and cannibalism. The Greek version of the relation of the Great Mother to her children, the lions, is typified in a passage of the *Philoctetes* and in the statue of the goddess with lions around the base of her throne.

**The Telephus Frieze from Pergamon.** — In *Jb. Arch. I.* XV, 1900, pp. 97–135 (pl.; 18 figs.), H. Schrader discusses the sequence and restoration of the Telephus frieze of the great altar at Pergamon, and suggests certain additions to the accepted reconstruction of the building, based on further study of the remains. He continues the line of columns which surmount the great frieze on the outside around the flanking walls of the stairway and across the head of the steps, and places the small frieze on the upper part of the entire inner side of the wall, out to the ends of the flanking walls.

**Antiochus Epiphanes.** — Antiochus IV, known to the Greeks for his great devotion and liberality toward the Hellenic gods, is said in the Book of Daniel to “magnify himself above every god” and to “regard not any god.” The explanation is found in his titles *ἐπιφανής* (*praesens divus*) and *νικηφόρος*, and in his representation on coins as holding Nike in his hand, as did his ancestor Seleucus I Nicator. He identified himself with Zeus Olympius and established his own worship in Jerusalem, as in any other Hellenized city. (E. R. BEVAN, *J.H.S.* XX, 1900, pp. 26–30.)

**The Asian Calendar.** — In *Athen. Mitth.* XXV, 1900, pp. 111–112, J. G. C. Anderson publishes ‘The Apameian *Exemplum* of the Asian Calendar Inscription,’ in correction of the inaccurate copy of Bérard.

## GREECE

### ARCHITECTURE

**Was the Homeric House Mycenaean?** — In *J.H.S.* XX, 1900, J. L. Myres, discussing the plan of the Homeric house, decides that the Mycenaean palace, with single-doored megaron and a separate house for the women across the court-yard, satisfies the references much better than the Hellenic house, with gynaeceum leading from the rear of the andrōn. The latter, however, may have been the permanent native Aegean type, temporarily

displaced under the foreign "Mycenaean" lords. Among the points discussed are οὐδός, κατά and ἀνά (in and out), διέκ, ὀρσοθύρη, λαύρη, κτέ. (Pp. 128-150; 6 cuts.)

**The Homeric Thalamos.**—In *Jh. Oesterr. Arch. I.* III, 1900, pp. 137-142. Rudolf Münsterberg discusses the nature of the Homeric thalamos. It was not the regular armory of the house. Arms were ordinarily kept in the megaron. The thalamos was rather a storeroom and a place where valuables were kept. It is further to be distinguished from that thalamos which was the special chamber of the lord and lady of the house. This latter is often to be thought of as a structure separate from the main building. The μυχὸς δόμον is a primitive thalamos, and from this is developed the opisthodomos of the later temple.

**Plans of Athenian Buildings.**—Supplementary paper No. 3, of the Society for the Promotion of Hellenic Studies, is a series of plans and drawings of Athenian buildings, with explanatory text, revised and arranged from Professor Middleton's notebooks by Professor E. A. Gardner with the assistance of Mr. T. D. Atkinson. Nos. I-XIII give the Acropolis and buildings upon it; XIV-XXII, the Erechtheum; XXIII-XXXV, other Athenian buildings. (x, 24 pp.; 25 pls.)

## SCULPTURE

**New Monuments of Ancient Art.**—In *Sitzb. Mün. Akad.* 1899, ii, pp. 559-607 (10 figs.; 2 pls.), A. Furtwängler publishes and discusses several hitherto almost unknown small monuments. 1. *Mycenaean Bronze Statuette from Asia Minor.* The statuette is broken and reduced to a bust 0.065 m. high. Time has made the face indistinct. The hair is gathered in a sort of knot over the forehead, then twisted about the head, and the ends fall over the nude breast and shoulders. The arms are broken off, but part of the left hand remains on the forehead. This figure, found near Smyrna, was, like a similar one in Berlin, from the Troad, a mourner. Both are works of "Mycenaean" art. The freedom of movement, ease of rendering of the hair, and fulness and softness of form are remarkable and quite different from primitive bronzes of the following epoch. Other works are cited in comparison. 2. *Bronze Statuettes from Arcadia.* The first of these, from Lusoi, now in private possession in Paris, is a nude Apollo holding a bow in the left hand. The missing right hand probably held an arrow or laurel branch. On the back is inscribed: τᾷς Ἀρτάμωτος ἀποβύμιον τᾷς Ἡμέρας. The work belongs to about 480 B.C. or slightly earlier, and shows the Argive style of the period. The second, also from Lusoi and now in Paris, represents a draped female. The heavy hair is cut off straight across the forehead and round the neck. The weight is supported equally on both feet, the drapery hangs straight down, and the forearms are extended parallel to each other. The general effect is square and solid. The head is large and heavy. A heavy garment without folds hangs upon the shoulders. The third bronze, from Mazi, near Olympia, now in the Museum of Fine Arts in Boston (cf. *Am. J. Arch.* 1899, p. 569), is dedicated to Artemis Δαϊδαλεία. The fourth, probably from Lusoi, is now in Berlin. Artemis is represented with a torch in her right hand and a large poppy stalk in her left. As in the two previous figures, the weight rests equally on both feet. The drapery is heavy, arranged like that of the standing females of the pediments at

Olympia. The proportions are very heavy. The fifth figure, probably from Lusoï, now disappeared, is similar, but less heavy. The hands hold no attributes. The heavy type of the head resembles that of the Hybrisstas from Epidauros. These early Peloponnesian figures show the style from which that of the Argive school of the fifth century developed. Coins of Heraea and other works are cited in comparison. 3. *Athena Statuette in Naples, an Argive Prototype of the Athena Lemnia*. Athena is represented with no attribute save an owl on her left hand. The raised right hand rested on a spear. The hair is arranged somewhat as in the Athena Lemnia as reconstructed by Furtwängler. The importance of these early Peloponnesian figures is emphasized. 4. *Aphrodite Pandemus as a Goddess of Light*. Usener (*Götternamen*, pp. 64 f.) derives Πάνδημος from the root *djeu*, "light." A painted terra-cotta plaque with relief, from Thebes (sold at auction at Helbing's, Munich, October, 1897, No. 112), represents a half-draped Aphrodite riding a goat. On the white background are fourteen stars and two kids. The date is evidently about 400 B.C. Other indications of the worship of Aphrodite Pandemus as a goddess of light are cited and discussed.

**An Archaic Apollo.** — A marble head from the Tyszkiewicz collection (Froehner, *Collection d'antiquités du comte Michel Tyszkiewicz*, p. 96, No. 308, pl. xxxi), now in the Somzée collection in Brussels, represents a youth, probably Apollo. There are some peculiarities in the arrangement of the hair, and the fact that the lips are slightly opened in smiling shows that the head belongs to the late archaic period, the first half of the fifth century B.C. It is probably a work of the Ionic school. (HENRI LECHAT, *R. Arch.* XXXVII, 1900, pp. 1-6; 2 pls.)

**Archaic Terra-Cotta Head.** — In *Mon. Mém. Acad. Insc.* VI, pp. 133-143 (pl. xii; 4 figs.). E. Pottier publishes an archaic terra-cotta head 0.18 m. high, found in Boeotia, and now in the Louvre. Some fragments of wings show that it belonged to a sphinx. The hair falls in a heavy mass behind. The head wears a diadem adorned with lotus flowers. The type shows Ionian influence, and the date is early in the fifth century B.C. The clay is Corinthian, a fact which shows that Corinth was at that time a centre, perhaps the chief centre, of the industry of terra-cotta making. The nude parts are covered with a colorless glaze, the effect of which, alongside of the parts colored with dull red and black, was probably analogous to that of the γάρυσις of marble statuary by means of wax.

**The Pediments from Aegina in Munich.** — The *Berl. Phil. W.* December 8, 1900, quotes from Furtwängler's new *Beschreibung der Glyptothek König Ludwigs I* the statement that the composition of the pediment groups from Aegina is far from being known. There were more figures than have been assumed, and some of these were more nearly in front face than in profile. The composition was much livelier and better than has been supposed. In *Berl. Phil. W.* December 15, 1900, B(elger) calls attention to the need of further excavations at the temple at Aegina, that all existing fragments of the sculptures as well as the stones upon which they stood may be found.

**The Delphic Charioteer and Pythagoras of Rhegium.** — In *Jh. Oesterr. Arch. I.* III, 1900, pp. 142-145 (2 figs.), Arthur Mahler compares the head of the Delphian Charioteer with that of the head of Athena at Brescia (FURTWÄNGLER, *Meisterwerke*, 123, fig. 23). He suggests that these works may be assigned to Pythagoras of Rhegium.



**Myron's Ladas.**—In *Sitzb. Sächs. Ges.* 1900, pp. 329–350, F. Studniczka discusses the literary sources of knowledge of the statue of Ladas. The artist was the great Myron of the fifth century, not the later Myron. The epigram *Anth. Pal.* XVI, 53, ed. Dübner, read originally:

Λάδας τὸ σταδῖον εἵθ' ἤλατο, εἶτε διέπτη  
οὐδὲ φράσαι δυνατόν· δαιμόνιον τὸ τάχος.  
'Ο ψόφος ἦν ὑσπληγος ἐν οὔασιν καὶ στεφανοῦτο  
Λάδας, οἱ δ' ἄλλοι δάκτυλον οὐ προέβαν.

There was only one statue of Ladas, and that was at Argos. Ladas was an Argive. His death was not immediately after a race, but took place on his way home. The second epigram (*Anth. Pal.* XVI, 54) consists of eight lines, not to be separated. The first two lines read:

Οἷος ἔης φεύγων τὸν ὑπὲρνεμον, ἔμπνοε Λάδα,  
θινόν, ἐπ' ἀκροτάτῳ σκάμματι θεῖς ὄνυχα.

Θινός is equivalent to δρόμος. Σκάμμα is the loosened earth desirable for athletic contests. Ladas was represented running at the moment when his weight rested on the forward foot. His arms were doubtless bent and close to his sides.

**The Nointel Drawings not by Carrey.**—In *C. R. Acad. Insc.* 1900, pp. 262–264, E. Babelon calls attention to the fact that Albert Vandal in his book *L'Odyssée d'un ambassadeur, les voyages du marquis de Nointel, 1670–1680* (Paris, 1900, Plon, 8vo.), shows that the drawings of the Parthenon made for the Marquis de Nointel are the work of an unknown Flemish painter, not of Jacques Carrey, who met the marquis for the first time in 1675, two years after the drawings were made. Before Vandal, Omont had declared that the drawings are not by Carrey.

**The Parthenon Frieze.**—In regard to W. Passow's restoration of certain figures in the Parthenon frieze (*Jb. Arch. I.* XV, 1900, pp. 42–49), Dr. Murray notes that the youth there supposed to be arranging his head band, has a petasus hanging behind his shoulders, and the boy restored as pulling in reins (north frieze, XLII) has his two hands clasped together. (*Arch. Anz.* 1900, p. 117.)

**Two Greek Originals in Copenhagen.**—In *Sitzb. Mün. Akad.* 1899, ii, pp. 279–296 (2 figs.), A. Furtwängler interprets two statues in the Ny Carlsberg Museum at Copenhagen (Arndt's publication, pls. 38–40 and 51–52), as parts of a pediment group representing the fate of the children of Niobe, shows that the group belonged to the fifth century B.C., assigns it to the western pediment of the "Theseum" at Athens, and argues that the temple was that of Apollo Patrous. The decorative sculpture of the temple was the work of one man, perhaps Cresilas. The Myronian Apollo, best known by the copy at Cassel, may have been the statue in the temple. In that case it would not be unnatural for Cresilas to do the decorative sculpture.

**A Bronze Statuette at Belgrade.**—In *Jh. Oesterr. Arch. I.* III, 1900, pp. 172–177 (3 figs.), Miloje M. Vassits publishes a bronze statuette, probably of the fifth century B.C., which is in the Museum at Belgrade. This represents a man in the position of dismounting from a horse. Similar representations are collected from sculpture, vases, coins, etc.

**A Relief from the Sanctuary of the Amarusian Artemis.**—In *Ἐφ. Ἀρχ.* 1900, pp. 6–26, pl. ii, K. Kourouniotes publishes a relief from the sanctuary

at Eretria, which he now believes to be that of Artemis Amarusia. Three draped deities are represented, Apollo with his lyre, Leto and Artemis with a torch. A worshipper, of small size, completes the group. Comparison with the reliefs from Mantinea, coins of Megara, and other monuments leads to the conclusion that the relief reproduces temple statues, which may have been works of Praxiteles in his youth. Two reliefs from Larisa (National Museum at Athens, No. 1400 and No. 1380 = HARTWIG, *Bendis*, p. 9, fig. 2), are published representing the same deities in similar grouping, but not after the same originals. In the same Eretrian sanctuary, a large marble *omphalos* (fig.), a lead weight with the inscription Ἀρτέμιδος and a monogram ΕΥΘΚ on one side, and on the other a pattern of four radiating leaves and a lozenge-like figure (2 cuts) were found. (Cf. p. 97.)

**Head of a Youth from the Acropolis of Athens.**—In Ἐφ. Ἀρχ. 1900, pp. 1–6, pl. i, W. Klein publishes a marble head from the Acropolis numbered 1331 (Καστριώτης, *Κατάλογος τοῦ μουσείου τῆς Ἀκροπόλεως*, p. 60). It is a better replica, perhaps the original, of the head in Berlin, *Antike Sculpturen*, No. 329 (KLEIN, *Praxitelische Studien*, fig. 14). The artist is probably Leochares, and the work may be a portrait of Alexander the Great.

**Head of Aphrodite.**—In Ἐφ. Ἀρχ. 1900, pp. 87–90 (pl. v.), P. Kastriotis publishes a head of Aphrodite, of more than life size, found in 1889–90, near the Tower of the Winds, in Athens, now in the National Museum, No. 1762. It resembles a head found in 1823 at Arles, and is an imitation of the Cnidian Aphrodite of Praxiteles, to be dated, therefore, after 350 B.C. The nose is broken and the face otherwise somewhat marred. A cross is roughly cut in the forehead, indicating that the head was used in Christian times as the head of a saint, perhaps the Virgin Mary.

**The Agias of Lysippus.**—In the *Revue des Études Anciennes*, II, 1900, pp. 195–203, Henri Lechat gives the evidence for connecting the statue found at Delphi with Lysippus. (See *Am. J. Arch.* 1900, p. 527.) He describes the remains of the group to which the statue belongs. The bronze (?) original was probably at Pharsalus, the marble statues at Delphi being copies made at about the same time.

**A Portrait Head by Leochares.**—In *Jh. Oesterr. Arch.* I. III, 1900, Beiblatt, pp. 219–222, Otto Benndorf discusses very briefly the head found on the Acropolis, and published by W. Klein in Ἐφ. Ἀρχ. 1900, πιν. I. Klein rejects the view that the head is a portrait of Alexander, while holding that it is a portrait by Leochares, and he considers a similar, though much injured, head in Berlin to be a copy of the one in Athens. Benndorf now brings into the discussion another similar and well-preserved head in the Erbach collection, from Hadrian's Villa in Tivoli. (See STARK, "Zwei Alexanderköpfe," *Festschrift der Univ. Heidelberg zur Feier des 50 jähr. Stiftungsfestes des deutschen Arch. Instituts in Rom*, 1879.) He further points out that the head with the wreath now in Constantinople, which Wiegand has discussed in *Jb. Arch.* I. XIV, 1 ff., and which he shows to be an Attic portrait of Alexander, bears in many ways a strong resemblance to the Acropolis head. Klein, Wiegand, and Stark all thought of Leochares in discussing the several heads. These facts are advanced by way of suggestion.

**The Apollo Stroganoff and the Apollo of the Belvedere.**—In *Athen. Mith.* XXV, 1900, pp. 280–286, A. Furtwängler replies to the arguments

by which Kieseritzky defended the genuineness of the Apollo Stroganoff. The bronze belongs to a class of forgeries which are copies, more or less close, of larger statues, cast hollow, and with the flaws in casting repaired in such a way as to suggest damage in antiquity. Examples are cited. Kieseritzky fails to show that an ancient patina once existed in place of the present modern patina. The support under the left foot is found, as Kieseritzky says, in some bronzes, but is very rare indeed, and the examples are chiefly Roman bronzes of somewhat poor work.

In the same periodical, pp. 287-291, W. Amelung adds a note on the Apollo Belvedere. The quiver is antique so far as it is preserved, and what Kieseritzky calls a 'clasp' on the back is merely part of the quiver-strap. The maker of the Stroganoff bronze has reproduced the strap in an unintelligent way, while omitting the quiver. Granted that the bronze is genuine, and the aegis a correct restoration, it has no value for the restoration of the marble statue. Furtwängler has proved that the Apollo Belvedere held a laurel branch with fillets in his right hand, and since he wears the quiver he must have carried the bow in his left. The laurel branch appears as an attribute of Apollo only in connection with the bow or the lyre. The former is far more common, the latter occurring only on coins.

**The Aphrodite of Melos.**—In *R. Ét. Gr.* XIII, 1900, pp. 302-370 (2 cuts), Étienne Michon publishes, with a commentary, a considerable number of letters and records relating to the discovery of the Aphrodite of Melos, its arrival at the Louvre, and its subsequent fortunes. Several of the fragments and other objects found with the Aphrodite have disappeared. The bearded herm, however, and its base with the inscription [Θ]εοδωρίδας Λαισπράτο[v] Ἐρ[μῆ] have been found in the Louvre and are now reunited (cut). The head of the herm is an archaistic bearded Hermes. The inscription is in letters of the early fourth century at latest. In Voutier's drawing this bearded Hermes stands on this base, and his drawing is now shown to be correct. He puts a beardless herm on the base with the inscription of Agesander of Antioch on the Maeander. If this drawing also is correct, the inscription of Agesander cannot be connected with the Aphrodite unless the statue is grouped with a beardless herm. It is not unlikely that the inscription of Theodoridas is without any connection with the Aphrodite. So the dedicatory inscription of the same Theodoridas on the base of what was probably a statue of himself has no necessary connection in date or authorship with the statue of Poseidon with which it was found. The inscription of Theodoridas is discussed also by A. Héron de Villefosse, *C. R. Acad. Insc.* 1900, pp. 465-472; 2 pls. In *Chron. d. Arts*, December 22, 1900, S. Reinach discusses Michon's article, and concludes that the beardless herm to which the inscription of Agesander belongs agrees in style with the date of the inscription (200-150 B.C.), and may have been grouped with a statue, but that neither this herm nor the bearded one with the inscription of Theodoridas has anything to do with the Aphrodite.

**A Marble Head of a Negro.**—The seventieth *Winckelmannsprogramm* of the Archaeological Society of Berlin (37 pp.; 2 pls.; 22 figs.) contains a discussion by Hans Schrader of a marble head in the Berlin Museum (inventory No. 1503). The head, slightly above life size, appears to have been found in the Thyreatis with other remains of Roman date. It is a portrait of about 200 A.D. The original was evidently a mulatto and a man of great

strength of character. Several other works are compared. The bronze head of a mulatto or quadroon, found by Smith and Porcher at Cyrene (*History of the Recent Discoveries at Cyrene*, pl. 66, p. 42; RAYET, *Monuments de l'art antique*, II, pl. 14), and the bronze head of a boxer from Olympia are ascribed to a time before Lysippus, not far from 400 B.C. The bronze from Cyrene was probably the head of a charioteer. The marble head of a negro is one of the best specimens of Roman sculpture of about 200 A.D.

**The Marsyas from Tarsus.** — In *Mon. Mém. Acad. Insc.* VI, pp. 145–148 (pl. xiii; fig.) André Joubin publishes the statue of Marsyas from Tarsus (not from Tralles) now in Constantinople. He attributes it to the Rhodian school (150–50 B.C.) to which the Laocoön belongs.

**A Statue of Heracles in Florence.** — In *Jh. Oesterr. Arch. I.* III, 1900, pp. 213–214, H. Vysoký urges the view that the statue in Florence (Ame-lung, *Führer*, No. 267), which has been called Cronus and Hephaestus, is really a representation of Odysseus. Maximilian Mayer and Milani have already recognized the possibility of this.

**A Bone Pyxis.** — In *Mon. Mém. Acad. Insc.* VI, pp. 159–173 (pl. xv; 6 figs.) Hans Graeven publishes two fragments of a bone pyxis from Athens, adorned with a relief representing the birth of Apollo and Artemis. The work, though not fine, is derived from a good original. The pyxis was probably made not earlier than the second century. Such boxes were used for jewel-cases and the like, but also in religious ceremonies. Those without covers were always for the latter purpose.

**Some Recent Articles on Greek Sculpture.** — In *R. Ét. Gr.* XIII, 1900, pp. 373–404 (12 cuts), Henri Lechat, in his 'Bulletin archéologique,' discusses the following articles: A. Furtwängler, 'Neue Denkmäler antiker Kunst. I. Mykenische Bronze-statuetten aus Kleinasien,' *Sitzb. Mün. Akad.* 1899, ii, pp. 559–566; D. Philios, *Χαλκῶν ἀγάλμα Ποσειδῶνος ἐκ Βουτυρίας*, *Ἐφ. Ἀρχ.* 1899, pp. 57–74; the objections of E. Babelon (*B. Soc. Ant. Fr.* 1900, p. 171) to Mahler's contention (*Jh. Oesterr. Arch. I.* 1899, pp. 77–80) that the Oppermann Heracles was part of a group of Heracles and Achelous; Th. Reinach, 'Un document nouveau sur la chronologie artistique et littéraire du V<sup>e</sup> siècle avant J. C.,' *R. Arch.* XXXV, 1899, pp. 399–412; F. Studniczka, 'Eine neue Athletenstatue Polyklets?' *Jh. Oesterr. Arch. I.* 1899, pp. 192–198; F. Winter, 'Griechische Porträtstatue im Louvre,' *Jh. Oesterr. Arch. I.* 1899, pp. 78–93; A. Furtwängler, 'Ueber zwei griechische Originalstatuen in der Glyptothek Ny Carlsberg zu Kopenhagen,' *Sitzb. Mün. Akad.* 1899, ii, pp. 279–296; P. Herrmann, 'Neues zum Torso Medici,' *Jh. Oesterr. Arch. I.* 1899, pp. 155–173; P. J. Möbius and Fr. Studniczka, 'Zum kapitolinischen "Aischylos,"' *Neue Jahrb. f. d. Klass. Altertum*, 1900, pp. 161–176; O. Benndorf, 'Porträtkopf des Platon,' *Jh. Oesterr. Arch. I.* 1899, pp. 250–254; O. Benndorf, 'Dreifussbasis in Athen,' *ibid.* pp. 255–269; S. Reinach, 'Deux statuettes d'Aphrodite,' *R. Arch.* XXXV, 1899, pp. 369–375; P. Arndt, 'Antike Sculpturen der Sammlung F. A. von Kaulbach,' *Zeitschrift des Münchener Alterthums-Vereins*, XI, 1899–1900, Nr. for January, 1900 (in which Arndt interprets a head in the Kaulbach collection as Trophonius, and suggests that it is probably a Greek original of the fourth century, while he regards a female head in the collection as certainly an original and probably a portrait of a famous woman. Lechat thinks the statuette at Compiègne proves that this head represents

Corinna); G. Kieseritzky, 'Der Apollo Stroganoff,' *Athen. Mitth.* 1899, pp. 468-484; S. Reinach, Bas-relief découvert en Mysie,' *R. Ét. Gr.* 1900, pp. 10-15; M. Besnier, 'Buste de César, appartenant à la collection du comte Grégoire Stroganoff, à Rome,' *Mon. Mém. Acad. Insc.* VI, 1899, pp. 149-158; E. Pottier, 'Tête archaïque de terre cuite au Musée du Louvre,' *Mon. Mém. Acad. Insc.* VI, 1899, pp. 133-143.

### VASES AND PAINTING

**Mycenaean Vases at Neuchâtel.**—In *R. Arch.* XXXVII, 1900, pp. 128-147, Paul Dessoulavy describes, with 33 figs., 50 vases and a terra-cotta weight of Mycenaean style in the Museum of Neuchâtel. They were collected by Colonel Ch.-Ph. Bosset, governor of the Ionian Islands, who gave most of them to the museum in 1836, the rest being the gift of his family after his death in 1845. They were found at Livato, Same, Pronos, and Ithaca, chiefly at Livato. They belong to the third and fourth styles of Furtwängler and Loeschke. A few other objects in the Bosset collection are described.

**The Vase signed by Cleomenes.**—In *R. Arch.* XXXVII, 1900, pp. 181-203 (pls. xiii, xiv; fig.), E. Pottier defends against Furtwängler (*Neuere Fälschungen von Antiken*, pp. 20-22; cf. *Die Antiken Gemmen*, III, p. 98, note 5), the genuineness of the plastic vase signed by the Athenian Cleomenes, published by Collignon, *Monuments publiés par l'Association des Études Grecques*, 1895-97, pp. 53-67, pls. xvi, xvii. The vase is republished and other related monuments discussed. Furtwängler's objections are refuted in detail.

**Ionic Vases with Eyes.**—Under the title 'Die ionischen Augenschalen,' J. Boehlau publishes in *Athen. Mitth.* XXV., 1900, pp. 40-99 (36 cuts), a full discussion of the origin of the cylices with eyes on the outside. The Phineus cylix in Würzburg was long the only known Ionic example, but this article adds sixteen examples of Ionic originals, or Attic copies. The prevalence of the type shows the extent of the influence of Ionic art. In Italy, Ionic products disputed the market with Athenian wares, and they even entered Attica, where they were widely imitated, introducing the Dionysiac painting and the vase form which was used by the great cylix painters of the early fifth century. The paper is divided into the following heads: (1) Vases of the form of the Phineus cylix (including a full account of this work), eleven examples. (2) Cylices of another form, seven examples. (3) The form of the cylix. The older Corinthian and Attic cylices have a well-marked rim; this form is rimless, and in general has a low foot. (4) The decoration. The full form shows inside an apotropaic mask surrounded by a picture; outside the eyes, nose, and ears, originally also apotropaic. This complete form is seldom found. (5) Time and place of origin. The type cannot well be later than the beginning of the sixth century. The place is less clear, but seems to have been an Ionian city of Asia Minor or the islands, in possession of a highly developed artistic activity in close connection with Chalcis, probably a centre of Dionysiac worship, and perhaps connected with the colonization of the North. Many cities fill these requirements. Wolters suggests the possibility that these are the *Τῆραι κολῦχναι* of Alcaeus, or rather their clay counterparts. This is possible, but cannot be proved. (6) The influence of this Ionic type is shown on three amphorae.

**Ring-shaped Bottles from Boeotia.**—In 'Εφ. Ἀρχ. 1900, pp. 101-107 (2 figs.), K. Kourouniotes publishes two small ring-shaped vessels with handles, now in the National Museum at Athens. The first was bought in Thebes and is ornamented with circles and patterns similar to those on other Boeotian and Proto-Attic vases. It bears the inscription, Μνασάλκης ποίεισε. The second, also bought at Thebes (National Museum, No. 439), is adorned on one side with radiating heart-shaped leaves and palmettes, on the other with a rosette. Comparison with other similar vessels makes it probable that Tanagra was the place of manufacture. The vessels belong to the sixth century B.C.

**A Forgotten Deinos.**—In *R. Arch.* XXXVI, 1900, pp. 322-325, S. Reinach reproduces from a publication by Raffaello Politi, *Descrizione d'una Deinos o vaso in terra-cotta greco-siculo agrigentino* (Girgenti, 1837), the paintings of an Attic black-figured *deinos*. Five penteconters are represented, each with one mast in the centre. The vase is further adorned with scenes of combat and with leaves and patterns. Similar vases with representations of ships are mentioned.

**The Progress of Euphronius.**—In *Jh. Oesterr. Arch.* I. III, 1900, pp. 121-132 (3 pls.; 5 figs.), F. Winter republishes and discusses the red-figured amphora of the Berlin Museum (No. 2160), published before by Gerhard, *Etrus. u. Campan. Vasen*, Taf. viii. An unpublished interpretation of Friederichs is revived to the effect that Hermes has taken from the Silenus the *cantharus* and jug, and forces him to play the lyre. It is sought to connect the vase with the later manner of Euphronius, and the advancement which the works of that artist reveal is briefly treated. The head of Hermes on the vase bears a strong resemblance to the famous "Head of a Youth," from the Acropolis, and the head of Heracles on the Antaeus Crater of Euphronius is very like that on the stelé of Aristion. Does this, then, not give a hint that in sculpture, as well as in painting, a very marked progress in the style of an individual artist may be supposed? The point is worthy of careful consideration in such discussions as the relation of Antenor to the standing figure of the Acropolis, attributed to him, and to the group of the Tyrannicides.

**Pandora and the Ghosts.**—In *J.H.S.* XX, 1900, pp. 99-114, Miss Harrison, with the aid of certain vase-paintings and literary passages, disentangles the myth of Pandora, the Earth goddess, and her *πίθος*, the burial jar, from which the souls of the dead were liberated at the Anthesteria,—for this was originally a festival of All Souls, the Dionysiac character being comparatively late. For the name of the festival, A. W. Verrall (*ibid.* pp. 115-117) suggests a derivation from *ἀνά* and the obsolete *θέσσανθαι*, "pray," i.e. "the festival of the calling up of the dead."

**Vases of Polygnotus.**—In *Mon. Antichi*, IX, i, 1899, pp. 5-30 (3 pls.; 4 cuts), C. Robert discusses the three signed vases of Polygnotus and the myth of the rape of Deianeira in its various forms.

**A Laocoön Scene.**—In *Mon. Antichi*, IX, i, 1899, pp. 193-200 (pl.), M. Jatta publishes fragments of a red-figured vase found near Bari, having a Laocoön scene, which he interprets as following Sophocles.

**The Meidias Vase.**—In *Hermes*, 1900, pp. 661-663, C. Robert interprets the painting on the shoulder of this vase as one scene in the garden of the Hesperides. Medea has put the serpent to sleep that Heracles may take

the apples. Medea and the other persons present, except Heracles and Iolaus are regarded as having passed away from this life to that of the heroized or deified dead, though this conception is opposed to the usual mythological chronology.

**Fragment of a Dated Panathenaic Amphora.**—In *Cl. R.* 1900, pp. 474 f. (cut), F. B. Tarbell publishes a fragment of a panathenaic amphora, with the inscription *τοδη*,—evidently part of an archon's name,—arranged *κιονηδόν*, near the right border of the space containing the picture, therefore at the right of the right hand column. The only possible archon is Aristodemus, 352–351 B.C. The arrangement of the name above described is therefore ascertained for that date.

**Ἐπαύλια.**—With the help of an Attic pyxis in Berlin, which gives three scenes of a wedding festival, L. Deubner (*Jb. Arch. I.* XV, 1900, pp. 144–154; pl.) discusses the various Greek terms for wedding presents: *ἀνακαλυπτήρια*, given by the bridegroom to the bride when she is unveiled at the close of the marriage banquet, and *ἐπαύλια*, gifts of various friends, brought in procession to the house of the bridegroom on the day after the wedding proper.

**Some Recent Articles on Greek Vases.**—In *R. Ét. Gr.* XIII, 1900, pp. 406–412, Henri Lechat gives summaries and discussions of three articles: P. Hartwig, 'Die Anwendung der Federfahne bei den griechischen Vasenmalern,' *Jb. Arch. I.* 1899, pp. 147–167; P. v. Bienkowski, 'Zwei Attische Amphoren in Madrid,' *Jh. Oesterr. Arch. I.* 1900, pp. 62–72; S. Reinach, 'La naissance de Ploutos sur un vase découvert à Rhodes,' *R. Arch.* XXXVI, 1900, pp. 87–98.

**The Paintings of Panaenus on the Throne of Zeus at Olympia.**—In *Jb. Arch. I.* XV, 1900, iii, pp. 136–144, H. Blümner discusses the paintings of Panaenus in the temple of Zeus at Olympia, and, rejecting all the arrangements yet suggested, places the pictures again under three sides of the throne, but so disposed that the two inactive female figures of each triad stand on either side of a pair of mythological groups, separating them from the legs of the throne. Thus Heracles and Atlas (1), with Theseus and Pirithoüs (2), stood between Hellas and Salamis (3); Heracles and the lion (4), with Ajax and Cassandra (5), between Sterope and Hippodamia (6); Heracles and Prometheus (7), with Achilles and Penthesilea (8), between the two Hesperides (9).

**Paintings on Marble.**—In *R. Ét. Gr.* XIII, 1900, pp. 404–406, Henri Lechat summarizes and discusses *Der müde Silen, Marmorbild aus Herculanum, nebst enim Excurs über den Ostfries des sog. Theseions* (23<sup>es</sup> Hallisches Winckelmannsprogramm), by Carl Robert.

**The Aldobrandini Nuptials.**—In *Hermes*, 1900, pp. 657–661, C. Robert gives a new interpretation of the painting in the Vatican Library. The figure ordinarily called the bridegroom is Hymenaeus. This scene is in the bride's maiden chamber. The three women in the right-hand group are a either player, a servant, and the nymphetria. The left-hand group consists of the bride's mother and two serving women. The water here is not for a bath, but for sprinkling. The three scenes are in the house of the bride's parents, not in her new home.

## INSCRIPTIONS

**Inscriptions of Greek Associations.**—In *Rhein. Mus.* 1900, pp. 501–519, E. Ziebarth publishes as a supplement to his book *Das Griechische Vereinswesen*, a list of inscriptions relating to associations found since the appearance of the book, with remarks on these and on previously known inscriptions. The additions are many, derived from various parts of the Greek world. Only one inscription is published here for the first time. It is a decree of the *σύνδοξ* or *θιασῖται* of Dionysus, at Myconus. The senatus consultum concerning the quarrel between the Dionysiac artists of Athens and those of the Isthmus and Nemea (cf. *Am. J. Arch.* 1900, p. 357) is discussed.

**The Psephism of Archinus.**—In *Athen. Mitth.* XXV, 1900, pp. 34–39, H. von Prott discusses the Psephism of Archinus, published by Ziebarth, *Athen. Mitth.* XXIII, 1898, p. 27 ff. (Cf. *Am. J. Arch.* III, 1899, p. 131.) The decree is from the archonship of Pythodorus, not Xenaenetus, and contains the gift of citizenship to those metics who had joined Thrasylbulus at Phyle. The missing portion of the decree must have contained the rewards mentioned by Aeschines (II, 187, 190). Some corrections in the text are also given.

**A Decree in Favor of the Olynthians.**—In *C. R. Acad. Insc.* A. Wilhelm discusses the fragmentary inscription *C.I.A.* II, 224, finds it a part of a decree granting freedom from metic-taxes to the people of some town recently taken by Philip who have come to live in Athens, argues that the town was Olynthus, and suggests that the mover of the decree was Demosthenes. He restores the lines, part of which is presented as follows: [περὶ ὧν οἱ Ὀλύνθιοι ἔδοξαν ἔννομα ἱκετεύειν ἐν | τε τῷ δήμῳ καὶ ἐν τοῖς συμμύ]αχοις, [ἐπειδὴ σύμμαχοι γεινόμενοι τ]οῦ δήμο τῷ Ἀθηναίων καὶ τῶν συμμάχ]ων ἐκκεπ[τωκότες εἰσὶν | ὑπὸ Φιλίπ]πο καὶ ἀξιο[σιν Ἀθήνησιν | ἀτέλειαν] τοῦ μετοικ[ίου διαχειρο]τονῆσαι τ]ὸν δῆμον αὐτ[ίκα πρὸς αὐτ]ὸς εἰ δοκε]ῖ δοῦναι τοῖς ἐκκεπτωκό[σιν Ὀλυνθί]ων τὴν ἀτέλ[ειαν τοῦ μετοικίου εἴτε μὴ. ἐ[ὰν δὲ] [δοκῇ αὐτῷ | διαχειροτο]ν[ῆ]σαντι δ[ιδόναι αὐτοῖς τὴν ἀτέλει]αν, τὸν μὲν [γραμματέα | τῆς βολῆς ἀναγράψ]αι ἐν σ[τήλῃ λιθίνῃ | ἐν ἀκροπόλει τὰ] ὀνόματα [αὐτῶν καὶ ὅτι | φεύγοσι ἐκπολι]ορ[κ]ηθέν[τες ὑπὸ Φιλίππου · εἰς δὲ τὴν ἀ]να[γ]ρ[αφὴν τῆς στή]λης κτλ.

**The Boeotian Archon Lycinus.**—In *R. Ét. Gr.* 1900, pp. 187–197, Maurice Holleaux adds Lycinus to the eleven archons of the Boeotian confederacy whose dates are known. Deductions from the evidence of inscriptions place Lycinus between about 215 and 203 B.C.

**An Inscription from Chios.**—In *Berl. Phil. W.* December 29, 1900, L. Büchner discusses, but without attempting to give the text, the inscription in Chios mentioned by Studniczka, *Athen. Mitth.* XIII, 1888, p. 182. The inscription was a long one, in two columns of forty-five lines each, and contains a list of taxes or duties connected with some funds given by a King Attalus, probably Attalus II or III. Several names of persons and places in Chios appear.

**Account of the Stewards of the Temple at Delos.**—A fragment of an inscription from Delos has recently been acquired by the Louvre. It contains in fragmentary condition the account of the *ταμίαι* Kaibon and Mnesicledes of the year 181 B.C., the archonship of Phocaeus. (*Th. Reinach, R. Ét. Gr.* 1900, pp. 170–178; pl. iii.)



**The Epigram of Pausanias at Delphi.** — The epigram from Delphi in *B.C.H.* XXIII, 1899, p. 383, should be restored :

Εἰκόνα τήνδ]ε πατήρ Ἀγῃσιπόλει φιλωὶ νύωι  
Πα[υ]σανίας ἀν]έθηκε· Ἑλλάς δ' ἀρετὰν ὁμοφωνεῖ.

It refers to Hagesipolis, the son and successor of the banished Pausanias, who was king of Sparta 395/4 to 381/0. It shows that Pausanias survived his son. The character of the writing shows that the inscription in its present form belongs to the second century B.C., but the remains of the artist's inscription seem to belong to the fourth century. (ADOLF WILHELM, *Athen. Mith.* XXV, 1900, pp. 306-307.)

**The Promanteia.** — In *R. Ét. Gr.* XIII, 1900, pp. 281-301, Ph. E. Legrand discusses the question whether the *promanteia* at Delphi and other oracles was the right to consult the oracle before others or, as suggested by Homolle, *B.C.H.* 1895, pp. 60-61, the right to consult in behalf of some one else without the intervention of a citizen of the place or a proxenus. This right would include that of consulting the oracle in one's own behalf. Legrand concludes that the *promanteia*, as understood by Homolle, may have existed at Delphi, but that the usual explanation is more probable.

**The Sacred Funds at Eleusis.** — In 'Εφ. Ἀρχ. 1900, pp. 73-86 (supplementary pl.), Stephanos N. Dragoumis publishes photographs of the inscription relating to the expenditure of some sacred funds at Eleusis and the dedication of *θυμιατήρια*. The exact reproduction is accompanied by some remarks and corrections of the previous publications in 'Εφ. Ἀρχ. 1894, pp. 173 ff., 241 ff., and *Athen. Mith.* XXII, pp. 381-386.

**Hiero II and Gelo.** — In *Jh. Oesterr. Arch. I.* III, 1900, pp. 162-171 (1 fig.), A. Wilhelm republishes and discusses the inscription from Syracuse in *I.G.S.A.* 7. He offers a new restoration, and connects the inscription with Hiero II. Hiero's son Gelo toward the end of the former's reign appears to have shared the kingly authority with his father. The inscription may be associated with such an assumption of power on Gelo's part.

**The Inscription C.I.G. I, 1118.** — In *Jh. Oesterr. Arch. I.* III, 1900, pp. 145-162, A. Wilhelm publishes a careful restoration of the text of the inscription in *C.I.G.* I, 1118. He holds that the peace for which provision is made is to be assigned to the year just following the battle of Mantinea, 362-361 B.C.

## GENERAL AND MISCELLANEOUS

**Mycenaean Rings.** — In *R. Arch.* XXXVII, 1900, pp. 7-14 (1 pl.; 1 fig.), Chr. Tsountas publishes enlarged reproductions of the ring published by Schliemann, *Mycenae*, fig. 530, that published by Tsountas, *Μυκῆναι*, pl. V, 3, p. 166, and a third, from a tomb in Mycenae, hitherto unpublished. These engravings in silver and gold are compared with those in stone. An object at the side of the second and third rings represents a building, not a throne. The three women represented are worshippers, as are those on a gem published in a cut. Mycenaean rings were not made especially for seals, but for ornament, for the engravings show a proper use of right and left hands, while their impressions do not. Moreover, rings of different sizes are found with one corpse.

**Survival of Mycenaean Ornament.** — A curious comparison is that of an ivory knife handle carved with lions, from the beehive tomb at Menidi, with the reference to a similar ornament in Aristophanes, *Lys.* 230: οὐ στήσομαι λαὸν ἐπὶ τυροκνήστειδος. (O. BRUECKNER, May meeting Berl. Arch. Gesellsch., *Arch.* Anz. 1900, p. 103.)

**The Argive Heraeum and Bacchylides, xi, 43-84.** — In *Cl. R.* 1900, p. 473 f., Charles Waldstein explains Bacchylides xi, 43-84, as referring to a very early city about the site of the Argive Heraeum. This early city is called Argos by the poet. The daughters of Proetus despise it and its temple in comparison with their father's new city of Tiryns and are punished for so doing.

**Moulds from Crete.** — In 'Εφ. 'Αρχ. 1900, pp. 26-50, pls. iii, iv, Stephanos A. Xanthoudes publishes and discusses two stone moulds from Seteia in eastern Crete. On one side of the first is a draped female figure with rich headdress, standing erect and holding in one hand a flower, in the other some indistinguishable object. At her right is an ornamented disk on a pedestal. A crescent is inscribed in the disk. At the other side of the figure is a large ring with rays. Within is a second ring and a cross. The figure represents Istar-Astarte as goddess of the evening star and also as nature-goddess, standing between the sun and the moon. On the other side is a curious ornament interpreted as the headdress of the Egyptian goddess Hathor. The other mould has on one side two ornamental double axes, on the other a draped female figure holding up an axe in each hand. This is Istar-Astarte in her warlike character. The nature of this goddess and her relation to Aphrodite and other Greek goddesses is discussed. The moulds are of Asiatic origin, probably the work of a Phoenician, though perhaps made in Mesopotamia or possibly in Crete itself. They may have been used for casting or for beaten work or both. The work is somewhat rude and of early, though uncertain, date.

**Ancient Ithaca.** — In the *Nation*, August 16, 1900, Herbert Weir Smyth gives the arguments in favor of Dörpfeld's theory that the Homeric Ithaca was the later Leucas or Leucadia, the situation and nature of the latter island agreeing in many respects with the Homeric description. No remains of the Mycenaean epoch have been found in Ithaca.

**Homeric Rites of Interment.** — In *Sitzb. Mün. Akad.* 1900, i, pp. 199-279, W. Helbig discusses the rites of burial as they appear in the Homeric poems, with special attention to the implied beliefs. The Mycenaean cult of the dead was very important. The Aeolians, as appears from parts of the *Iliad*, adopted cremation and believed that after cremation the dead had no further sensation. Hence they did all they could for the dead in the short time between death and cremation. The Ionians, thinking this brief period of little importance, had simpler rites. After cremation the ashes were buried without gifts. The burial customs of other parts of Greece, especially of Attica, are also discussed, and those of Italy compared.

**The Topography of Ancient Athens.** — In *Cl. R.* 1900, pp. 369-376, L. R. Farnell discusses Thucydides II, 15. He finds that Thucydides says that the ancient city consisted of the acropolis and regions south of it; that the Olympieum referred to was where the great columns now stand by the Ilissus; that the Pythium was in the same region; that the Enneacrunus was probably in the Ilissus, not near the Pnyx; that the Lenaea and

Anthesteria were one festival, though perhaps originally distinct; that the Lenaean, the temple of Dionysus ἐν Λίμναις, and the temple of Dionysus Eleuthereus were identical, and that this temple was near the Dionysiac theatre, not in the direction of the Pnyx, where Dörpfeld discovered remains of wine-vats among the ruins of a temple and precinct. *Λήναια* is not derived from *ληνός*, wine-vat, but from *λήναι*, maenads.

**A Type of Greek Tombs.** — Under the title 'Ueber einige Grabhügel bei Agia Triada' (*Athen. Mitth.* XXV. 1900, pp. 292–305; 9 cuts), R. Delbrück describes several types of monument used for the graves of the poor, the remains of which can be found in the rubbish about Agia Triada near the Dipylon. *A.* A small building of sun-dried brick covered by a couple of roof tiles. The presence of many such tiles shows that these easily built monuments must have been numerous. *B.* This same type is made more imposing and permanent by using rough stone covered with stucco. Such a monument could be used to cover a group of graves. *C.* To late Greek or early Roman time belongs a similar monument partly covered by the walls of the church. The stucco is decorated with a well-preserved painting showing a basket for wool, and two mirrors. *D.* A similar structure of early Roman times with slightly rounded roof was partly destroyed in the earlier excavations, but may still be traced. *E.* The late Roman structures are all in the highest levels. They all are in the form of a chest with a low arched cover, usually of stones and fragments of earlier structures set in a mass of lime and covered with stucco. In some cases a tablet for the inscription or a relief is set into the wall. This general type prevailed for upwards of six centuries. Similar structures in the sixth century are proved by the *pinakes* which decorated them, and it is possible that a form of the seventh century has been found at Vurva. Such on a large scale were the graves at Rheneia and Thespieae, and the same type has been found at Samos by Boehlau. Originally the monument represents the early Greek house.

**Various Questions.** — In *Röm. Mitth.* 1900, pp. 142–176 (5 figs.), E. Petersen discusses the following questions: (1) The Apollo and Athena of the bronze group of Phidias dedicated by the Athenians at Marathon, the former represented by the statue in the Museo delle Terme, the latter by the Lemnian Athena. (2) The wrestlers of the Uffizi, a work probably copied from a bronze original of the middle of the fourth century B.C. (3) A wall painting in the house of the Vettii at Pompeii, which represents Zeus seated, with the sceptre, and is not, as recently maintained, a copy of Apelles's portrait of Alexander the Great. (4) The figures of the gods on the Arch of Augustus at Rimini. (5) A sarcophagus relief showing a physician seated before a cupboard, containing rolls of manuscript. On top is a case of surgical instruments. A suggestion is made for the completion of the fragmentary inscription, in Greek elegiacs.

## ITALY

### ARCHITECTURE

**The Vestal Precinct in the Forum.** — In *Nuova Antologia*, August, 1900, is an article by G. Boni, in which he gives suggestions for the reconstruction of the temple of Vesta in Rome, and argues that the form of the precinct of Vesta in the Forum is derived from that of the terramare.

An abstract and criticism of this article by George Dwight Kellogg, is in the *Nation*, October 18, 1900.

**The Temple of Vespasian at Pompeii.**—A. Mau, in *Röm. Mith.* 1900, pp. 133–141 (2 figs.), suggests a reconstruction of the temple of Vespasian at Pompeii. He places in front four rather slender columns of about 0.4 m. diameter, resting upon bases about 1 m. high, connected by sculptured marble slabs. The middle intercolumniation is wider than the two others. In the same article, Mau argues in support of his theory that a part of the Cupid frieze in the house of the Vettii represents the manufacture and sale of oil; it cannot represent the office of a physician.

### SCULPTURE

**An Ideal Head of Hesiod.**—In *Hermes*, 1900, pp. 650–657, C. Robert interprets the figure of a bearded man on the sarcophagus in Naples (Arndt-Amelung, *Einzelverkauf*, 530, Gerhard, *Neapels Antike Bildwerke*, p. 133, No. 502), and the head in the Capitoline Museum (Arndt, *Gr. u. Röm. Porträts*, pls. 325, 326, Helbig, *Führer*,<sup>2</sup> I, 319, No. 478), as Hesiod. The original was Rhodian work of the time of the Flavian emperors, to which time the Laocoön and the busts of the blind Homer are also ascribed. See Pliny, *N.H.* 35. 9.

**Bust of Julius Caesar.**—In *Mon. Mém. Acad. Insc.* (Fondation Piot) VI, pp. 149–158 (pl. xiv; 4 figs.), Maurice Besnier publishes a marble bust found in Egypt, now the property of Count Grégoire Strogonoff. It is intact, except that the nose is restored and some injuries about the head look as if a wreath or diadem had been broken off. The face is thin and wrinkled. The work belongs to the first century B.C. It is a characteristic and realistic bust of Julius Caesar.

**The Dioscuri at Tarentum.** In *Röm. Mith.* 1900, pp. 3–61 (2 pls.; 10 figs.), E. Petersen discusses in detail a number of terra-cotta votive offerings from Tarentum, representing the Dioscuri. They are small reliefs and belong to the second half of the fourth century B.C. The gods are shown standing without horses, standing near their horses, riding, driving, as small figures on horseback above a dining-table, and finally themselves seated at such a table. The fact that the two gods are always alike in attitude, attributes, etc., is sufficient proof that it was only an idea of the later poets that gave them distinguishing characteristics. Without horses, they are represented as patrons of athletic games, and their amphorae—an almost constant attribute—were supposed to contain the wine that served as a prize. On horseback they are sometimes represented as ἀναβάται, sometimes as taking part in the torch-race. Three other classes of Tarentine monuments show similar artistic elements,—coins, representing Taras and Phalanthus; terra-cottas from the sanctuary of Dionysus; and vases with sepulchral scenes.

**Roman Sarcophagi at Cliveden.**—In *J.H.S.* XX, 1900, pp. 81–98 (6 pls.; cut), C. Robert discusses eight sarcophagi, some of which have been published before. They are of the second and third centuries and most of them introduce portraits as medallions or among the mythological figures. The Theseus reliefs are especially interesting.

**Some Portraits of the Flavian Age.**—In *J.H.S.* XX, 1900, pp. 31–43 (4 pls.), J. W. Crowfoot discusses certain portrait busts of the time of

the Flavian emperors and of Trajan, contrasting their lifelike simplicity most favorably with earlier and later work. The shoulder-bust is characteristic of the period.

### VASES

**An Early Italian Vase.**—In *B. Paletn. It.* 1900, pp. 177-183 (fig.), G. Patroni discusses a vase recently acquired by the Naples Museum. It belongs to the class of early Italian vases made by Greek colonists in Campania, and is ornamented with motives of the Dipylon and Phalerum ware. In its form, it recalls the Villanova ossuary.

### INSCRIPTIONS

**The Early Inscription of the Forum.**—In *Archiv für Lat. Lexikographie*, XII, 1900, pp. 102-113, W. Otto gives a succinct résumé of the latest discussions of the archaic inscription in the Roman Forum. He points out first the various problems connected with the whole structure where the cippus stands, which have been emphasized by further investigation rather than removed, and secondly describes the three or four principal attempts to interpret the inscription itself. After having called attention to the objections which can be raised against each of these, and the very small number of words which can be definitely made out and upon which all are agreed, he concludes with the opinion that further study of this monument is entirely profitless.

In *Berl. Phil. W.* September 1 and 8, 1900, Otto Keller discusses recent articles on this inscription by Ceci, Enmann, Dessau, Hülsen, and Compagretti and L. v. Schröder's interpretation of the Duenos inscription. *Ibid.* October 6, he discusses Modestow's Russian treatise on the monuments of the period of the kings and the earliest Latin inscription, and Frese's article on the inscription in the supplement to the *Allgemeine Zeitung*.

**An Epigraphic Manuscript of Peiresc.**—A manuscript of Peiresc, containing forty-five Latin inscriptions, only seven of which are unedited, is published, with a commentary, by Seymour de Ricci in *R. Arch.* XXXVI, 1900, pp. 425-440. The manuscript, in the library of Carpentras, is entitled *Mémoires pour l'histoire de Provence*, t. III.

### COINS

**Aes Signatum.**—In *R. Ital. Num.* 1900, pp. 147-152, Francesco Gnechi advances a new theory concerning the so-called *aes signatum*. The earliest metallic medium of exchange of the Romans was the *aes rude*,—lumps of bronze that passed current wholly by weight. This "money" needed and had no official sanction; it was merely a convenient standard for the transaction of affairs, and it continued to be made and used even after the introduction of official money in the form of "*aes grave*." Gnechi observes that there is an essential difference in the types chosen for the *as* and its divisions and those found on the "*aes signatum*." The former is always stamped with the head of a divinity, while the "*aes signatum*" has invariably a symbolic type, as ox, eagle, augural chickens, tripod, sword, etc. Furthermore, the *aes grave* always has a mark of value, the "*aes signatum*" never. Gnechi argues that these blocks of metal cannot have been weights, nor multiples of the *as*, nor ingots stored in the mint. He holds that they were

simply a "private money," the natural improvement on the *aes rude* which remained still in use to a certain extent, notably for religious purposes; and that both design and form were intended clearly to distinguish them from the *aes grave* of the State. Like the *aes rude*, they passed wholly by weight.

**The Constantinian Coinage of London.**—In *Num. Chron.* 1900, pp. 108-147, Jules Maurice presents an exhaustive study of the coins issued from the London mint during the Constantinian period, 306-326 A.D., following his similar studies of the mints of Rome (*R. Num.* 1899, p. 343) and Antioch (*Num. Chron.* 1899, p. 218).

### GENERAL AND MISCELLANEOUS

**Early Musical Instruments.**—L. Pigorini describes in *B. Paletn. It.* 1900, pp. 183-185 (2 figs.), a *tibia* of bone, which had served the purpose of a musical instrument, and a horn of terra-cotta, both found in terramare of the bronze age.

**Civilization of the Bronze Age in Etruria.**—In *B. Paletn. It.* 1900, pp. 133-151 (pl.), G. A. Colini describes objects from the tomb of Battifolle (Cortona), and other archaic objects of Etruria, to prove that in the provinces of Orvieto, Siena, and Arezzo, there was a neolithic civilization like that of the other regions of Italy, and a civilization of the bronze age analogous to that across the Apennines, especially in the lower valley of the Po.

**The Niger Lapis and Objects near it.**—In *Rend. Acc. Lincei*, 1900, fasc. 5-6, pp. 289-303 (10 figs.), L. A. Milani offers an explanation of the *niger lapis* and the objects underneath it. The so-called tomb of Romulus is the *mundus*; the rectangular structure behind the two bases is the altar that covered the *mundus*; the tufa cone and the two bases are the essential parts of the primitive *templum*; on the square pedestal between the two bases stood the symbol of Tellus; the cone near the bases represents Jupiter Terminus. The inscribed *cippus* contains regulations regarding the *locus sacer*. After the place had been violated in 390 B.C., it was covered with *maceria* and a *niger lapis*, for the sake of protection. The latter was reduced in size during Caesar's changes in the Forum.

**The Cameo of the Sainte Chapelle.**—In *Hermes*, 1900, pp. 663-668, C. Robert interprets the scenes on the cameo in Paris, representing the sending of Germanicus to the East. Above, Divus Augustus sits as a spectator, while Phraartaces offers the orb of the world to Gaius Caesar, who enters the upper world upon a winged horse. The other male figure is the younger Drusus. In the central scene, the seated figure behind Livia is the Parthian king Vonones. The figure with the attributes of Triptolemus on the onyx vase in Brunswick is probably Gaius Caesar.

**Athena Siciliana at Naples.**—A late inscription in bad Greek mentions 'Αθηνᾶ Σικελῆν at Naples. In *Arch. Stor. Nap.* 1900, pp. 335-354, Ettore Pais shows that Athena was worshipped at Naples, and that the temple of Athena Siciliana was on the Punta della Campanella, opposite Capri. This is the point called Minervae promuntorium, Liv. XLII, 29, 3.

**The Four Great Aqueducts of Rome.**—In *Cl. R.* 1900, pp. 325-327, Thomas Ashby, Jr., describes the courses of the four great aqueducts of ancient Rome,—the Anio Vetus, Anio Novus, Marcia, and Claudia.

## FRANCE

**Gallic Gods.**—An inscription found near the Via Aurelia, between Pourrières and Pourcieux, reads *Cell . . . eo | Placidus | advetisson | i., v.s.l.m.* The first line (*Celleo* or *Celeo deo*) gives the name of a local deity *Celeus*. An inscription found in 1892 near Trets gives the name of a deity *Acilus* or *Aciluleus*. The inscription mentioned by Gilles (*Voies romaines*, p. 44) and Chaillan (*Recherches sur Trets et sa vallée*, p. 22) as on an altar to *Bonus Eventus* has the letters N. D. and may be a dedication to some deity whose name began with D. (C. JULLIAN, *Revue des Études Anciennes*, II, 1900, pp. 233–236.)

**Praefectus Fluminis Ovidis.**—In *C. R. Acad. Insc.* 1900, pp. 458–461, A. Héron de Villefosse explains the inscription *C.I.L. XII, No. 1359, M. Calpurnius | Tutor | Praefectus | F. O.* The last line should be completed *F(luminis O)vidis*. Other references to the Ouvèze are cited and its importance indicated.

## GERMANY

**Caesar's Bridges.**—In *Jb. V. Alt. Rh.* 1899, H. Nissen discusses (pp. 1–29, map) the location of Caesar's two Rhine bridges, and Constantin Koenen describes in detail (pp. 30–55; 9 pls.) the excavations of 1898–9 on the west bank of the Rhine near Neuwied. This work has proved the existence of a semicircular fortification of the time of Julius Caesar, consisting of a wall and two parallel ditches, and, in one corner of this early fortification, a later one, which is ascribed to Drusus. Extending from Caesar's work across the river are remains of a bridge, which is thought to be the second one built by Caesar across the Rhine.

**The Pedestal of the Jupiter at Bonn.**—A statue of Jupiter in the Museum at Bonn rests on a pedestal adorned with a relief of Juno. Emil Krüger, in *Jb. V. Alt. Rh.* 1899, pp. 56–61 (pl.), by comparison with a sculptured pillar in the Wallraf-Richartz Museum at Cologne, shows that the pedestal was originally much higher, and that there was probably a relief of Minerva below that of Juno.

**Megalithic Tombs in Westphalia.**—In *Jb. V. Alt. Rh.*, 1899, pp. 127–135, J. B. Nordhoff has an article on the megalithic tombs of Westphalia, some of which he thinks were constructed after the beginning of the Christian era.

## BYZANTINE AND MEDIAEVAL ART

## GENERAL AND MISCELLANEOUS

**A Byzantine Ivory.**—In *Mon. Mém. Acad. Insc.* VI, pp. 91–93 (pl. vii), G. Schlumberger publishes a Byzantine ivory of beautiful workmanship, formerly in the Bonnaffé collection, representing the crucifixion. At the bottom, under the cross, is a recumbent bearded man into whose body the cross extends. An inscription reads, *ὁ σταυρὸς ἐμπαγείσ ἐν τῇ κοιλίᾳ τοῦ Ἀδου*, “the cross fixed in the belly of Hades.” A second fine Byzantine ivory, in the Chalandon collection, is published on the same plate.

**A Byzantine Ivory Casket.**—In *Mon. Mém. Acad. Insc.* VI, pp. 191–194 (pl. xviii), Gustave Schlumberger publishes an ivory casket in the Kircher museum in Rome. On its sides are scenes from the life of David.

A Greek inscription shows that it was a wedding gift to a queen, but who she was is unknown. On the top are Christ, the Virgin, and saints. The work belongs to the ninth or tenth century.

**The Cameo of Nicephorus Botoniates.**—The Byzantine cameo inscribed with the name of Nicephorus Botoniates, with a representation of the bust of the Virgin, engraved between 1078 and 1081, has been lost since 1661. It is now in the "Schatzkammer" in Vienna. It was found at Heiligenkreuz by F. de Mély, who publishes it in *Mon. Mém. Acad. Insc.* VI, pp. 195–200 (fig.).

**Byzantine Ivory Reliefs.**—The subjects of Byzantine ivory reliefs may in many cases be shown to have originated in Early Christian miniatures. Subjects relating to Joshua in ivory reliefs in some cases preserve almost the identical compositions of the celebrated Joshua rotulus in the Vatican. Similarly, two reliefs from the life of Joseph, one in Dresden, the other formerly in the Sneyd collection and preserved in an Arundel Society cast, are shown by Hans Graeven in an article 'Typen der Wiener Genesis auf Byzantinischen Elfenbeinreliefs,' published in *Jb. d. Kunsth. Samm. d. Allerhöchsten Kaiserhauses*, 1900, pp. 91–111, to have been derived from the Vienna Genesis. This celebrated Ms. is probably only a fragment of a Hexateuch the greater part of which is lost. But in Byzantine ivory reliefs representing the life of Joseph it is probable that other compositions from the story of Joseph are preserved to us in all their essential features. The Vienna Genesis contained, therefore, not a unique series of illustrations as is supposed by Wickoff, but typical illustrations which originated in Early Christian times and were spread abroad in many copies.

**The Influence of French Art upon German Art in the Thirteenth Century.**—In *R. Arch.* XXXVII, 1900, pp. 204–219, G. Dehio traces the influence of French art, especially architecture and sculpture, upon German art. This influence was almost entirely limited to the thirteenth century. It came at first less from the Isle de France than from the other provinces. At first it showed itself chiefly in details. Then French Gothic was adopted in its entirety, but almost immediately the Germans began to develop a Gothic of their own. Many Germans worked and studied in France, and probably French workmen also went to Germany. The architect of the choir of the cathedral at Cologne knew the designs for the upper parts of the choir at Amiens, which were not built until later than the choir at Cologne. Perhaps the architect of the two buildings was the same man, possibly a German, Girard von Rill. Numerous monuments are discussed.

**The Evolution of Decorative Motives.**—In the *Am. Arch.*, June 2, 1900, A. D. F. Hamlin continues his series of articles on the Evolution of Decorative Motives. The present article deals with the acanthus and spiral scroll, of which the Ionic and Corinthian capitals are treated as special cases.

**Corinthian Capitals in Mediaeval Architecture.**—In the *Am. Arch.* 1900, September 15, A. D. F. Hamlin in discussing the Evolution of Decorative Motives treats of the Corinthian Capital, noting the fact that it is easier to find close copies of the Roman Corinthian Capital in the mediaeval period than in that of the early renaissance.

**Relics of Constantinople.**—F. de Mély continues his studies of the Sacred Thorns in the *R. Art Chrét.* 1900, pp. 393–409. The present article



considers the Sacred Thorns preserved at Alexandria, Amiens, Angers, Aosta, Arras, Autun, Beauvais, Berne, Bouillac, Bozzolo, Bruges, Cambrai, Carpentias, Cefalu, Chalette, Chambère, Charroux, Chateau-Ponsac, Cluny, Donauwörth, and Einsiedeln.

**Altar Crosses in the Sixth Century.**—Altar crosses seem to have been unknown in the Roman churches until after the twelfth century, but were in use amongst the Syrian Nestorians certainly as early as 872 A.D. The *Rabbûlâ-Evangelarium*, in the Laurentia in Florence, dating from 586-587 A.D., contains a fully developed representation of the Crucifixion, and a sixth century poem by Monk Abraham mentions the cross falling from the altar and breaking. (*Röm. Quartalschr.* 1900, pp. 70-71.)

**Two Early Christian Infulae.**—In the collection of Th. Graf, in Vienna, are two leather Coptic bands decorated with paste imitation of gems. Graf considered them leather belts, but from the general liturgical characters of the other Coptic finds in the possession of Herr Graf and from representations on Early Christian monuments, Heinrich Swoboda, in *Röm. Quartalschr.* 1900, pp. 46-53, considers them as *infulae*, or prototypes of the mitre.

## ITALY

**Santa Maria delle Grazie at Rosciolo.**—The church of Santa Maria delle Grazie at Rosciolo, in the Abruzzi, is described by Leader Scott in *Reliq.* 1900, pp. 220-225 (3 photographic figs.). It contains a sculptured chancel-screen, pulpit, and altar, the first dating from 300 to 500 A.D., the altar canopy and the pulpit probably from the twelfth century. They resemble closely the pulpit of Santa Maria Maggiore at Toscanella.

**Lombard Architecture in the Marches.**—Neither Merzanio in his *Maestri Comacini* nor Bertolotte in his *Maestri Lombardi a Roma* enters upon the study of Lombard architecture in the Marches. The archives of Sanseverino in the Marches are especially valuable for this purpose. No less than sixty-nine names of master masons and architects from Como, Milan, and other Lombard towns, have been recovered from the archives of the fifteenth century by Vittorio Em. Aleandri, and published in the *Arch. Stor. Lomb.* 1900, pp. 322-356.

**The Earliest Psalter Illustrations.**—Under the title 'Die ältesten Psalterillustrationen,' A. Goldschmidt describes in the *Rep. f. K.* 1900, pp. 265-273, the illustrations in a Psalter classed as Codex I in the Chapter-house library at Verona. The illustrations are of a symbolic, not narrative character, based on Early Christian rather than Byzantine designs.

**Coppo di Marcoaldo.**—'Coppo di Marcoaldo e Salerno di Coppo Pittori Fiorentini del MCC.' is the title of an article by Peleo Bacci in *L'Arte*, 1900, pp. 32-40. Coppo di Marcoaldo, a little known Florentine artist of the thirteenth century, represented by an interesting Madonna in the Church of the Servi at Siena and by a Crucifix in the Sacristy of the Cathedral at Pistoia, is here studied through the assistance of archives, which mention also the work of his son Salerno.

**Duccio di Buoninsegna.**—In the *Bull. Senese di Stor. Patr.* Anno V, fasc. I, p. 20, Alessandro Lisini has published important documents concerning Duccio di Buoninsegna. He there gives the year 1285 as the date of Duccio's earliest known work and the year 1313 as the probable year of

his death. In the *Rep. f. K.*, 1900, pp. 313-314, R. Davidsohn publishes a record of his having painted a box to hold parchment volumes in 1278, and a second document from which it may be inferred that he lived until July, 1319.

**Frescoes of the Incoronata in Naples.**—Bertaux's important volume on Santa Maria di Donna Regina, Naples, 1899, has attracted attention to Siennese painting in Naples in the fourteenth century. On the other hand, the influence of Giotto upon miniature painting in Naples in the same century has been brought out by Graf Erbach before the Kunsthistorische Gesellschaft of Berlin in March, 1900. The frescoes of the Incoronata, attributed wrongly by Vasari to Giotto, are Siennese in character. Paul Schubring in an article entitled 'Die Fresken der Incoronata in Neapel,' published in *Rep. f. K.* 1900, pp. 345-357, attributes them to Paolo di Maestro Neri, the only Siennese who is known to have painted similar subjects and who apparently was absent from Siena from 1349 to 1363; the period to which the frescoes belong.

**Siennese Art in Naples.**—In *R. Arch.* XXXVI, 1900, pp. 313-321 (pl. v), E. Bertaux describes the old church of Santa Maria di Donna Regina, near the cathedral at Naples, in which is a series of wall paintings representing the Last Judgment, five scenes of the Passion, five scenes of the story of St. Elizabeth of Hungary, and scenes from the lives of Sts. Catherine and Agnes. Portraits of members of the house of Anjou and other persons are introduced. These paintings are seen to be the work of unknown Siennese artists about 1320 to 1332. A portrait in tempera of the Burgundian Humbert d'Ormont, bishop of Naples, 1308-1320, is published. It is a fine work, of the same school as the frescoes. Above the portrait is a picture of St. Paul.

**Giotto.**—In the *Jb. Preuss. Kunsts.* 1900, pp. 161-177, Paul Schubring writes an article entitled *Giotto*. The list of works ascribed to Giotto by Vasari he finds unreliable. The document from Rome, however, published in the Italian edition of Crowe-Cavalcaselle, II, p. 100, and which he considers of great importance, is of little service in reconstructing the work of this follower of Giotto. For this he is still largely dependent on Vasari.

**The Iron Crown at Monza.**—The celebrated crown of gold, set with rubies and sapphires, called the Iron Crown because sustained by an iron band said to have been forged from a nail from the cross, has been the subject of much discussion. In the *R. Art Chrét.* 1900, pp. 377-392, under the title 'La Couronne de fer au Trésor de Monza (Lombardie),' Mgr. X. Barbier de Montault upholds the thesis that the crown is neither Gregorian nor Byzantine, but Italian workmanship of the ninth century, and that the iron band was added later after the crown had lost one of the plaques of which it is composed.

**The Altar of S. Jacopo at Pistoia.**—The history of this remarkable monument of Tuscan mediaeval goldsmith work, in so far as it can be ascertained from existing documents, is given in a small monograph by Gaetano Beani, 'L'Altare di S. Jacopo Apostolo nella Cattedrale di Pistoia.' Pistoia, 1899, 44 pp., 8vo, reviewed by C. v. F. in *Rep. f. K.* 1900, pp. 422-424.

**The Enamel Plaque of St. Nicholas of Bari.**—In *Mon. Mém. Acad. Insc. (Fondation Piot)* VI, pp. 61-90 (pl. vi; 4 figs.), Émile Bertaux pub-

lishes in colors and discusses the champ-levé enamel plaque in the church of St. Nicholas at Bari. It represents St. Nicholas as protector of King Roger, who is protector of the church. The date is either 1132-1137 or 1139-1154. It is neither Byzantine, Italian, nor German, but belongs to the school of Limoges. In the article various details of the history of St. Nicholas at Bari are established, and numerous works of art are cited in comparison with the plaque.

## SPAIN

**Proportions of the Cathedral of Toledo.**—Aurès, Babin, Henzelmann, Viollet-le-Duc, and others have interested themselves in the question of proportions in architecture. According to Viollet-le-Duc, the Egyptian triangle was employed in the designs of the cathedrals of Paris and Amiens, and the equilateral triangle for the nave of Toulouse and the choir of Notre Dame de Tournai. That this is not mere modern theorizing is shown by a plan of the Cathedral of Toledo, made in 1681 by Simon Garcia and published by Lamperez in the *R. Arch. Bibl. Mus.* (Madrid), 1899, No. 1, also by L. Cloquet in *R. Art Chrét.* 1900, pp. 340-343.

**The Cross of Villabertran.**—A richly adorned gold crucifix in the romanesque church at Villabertran, in Catalonia, is published by E. Roulin in *Mon. Mém. Acad. Insc.* VI, pp. 201-214 (pl. xix, 15 figs.). It is made of wood covered with gold in which are medallions. The figure of Christ is fixed upon it. Fourteen ancient engraved gems and 109 other stones are set in the gold. The engraved gems represent, for the most part, mythological figures. The crucifix is further adorned with enamel work and engraving. The work belongs to the fourteenth century, 1326-1358. Several similar works are cited, and one at Girone is published (pl. xx).

## FRANCE

**Rouen Cathedral.**—A general description of the Cathedral of Rouen is given by E. Lambin in the *R. Art Chrét.* 1900, pp. 287-305. As is usual with M. Lambin, the sculptured flora is minutely studied and utilized as a chronological guide.

**History of the Cathedral of Noyon.**—In the *Bibl. Éc. Chartes*, 1900, pp. 125-172, 282-300, Eugène Lefèvre-Pontalis continues his 'Histoire de la Cathédrale de Laon.' From a very thorough study of the archives he is enabled to publish much detailed information concerning the treasures contained in the cathedral, the various restorations of the cathedral, and its general history up to the present.

**The Date of the Portal of St. Trophime at Arles.**—The sculptured portal of St. Trophime is shown by a series of arguments drawn from architecture and iconography to be of about the same date as the lateral door of the church of St. Martha at Tarascon (1187-1197) and the church at Maguelonne (1179). It is not improbable that it was begun after the completion, in 1188, of the first gallery of the cloister. (DE LASTEYRIE, *C. R. Acad. Insc.* 1900, p. 147.)

**Contribution to the History of Carolingian Sculpture.**—In the *Rep. f. K.* 1900, pp. 197-202, W. M. Schmid contributes an article entitled 'Zur Geschichte der Karolingischen Plastik.' The three standard illustrations of the sculpture of this period are the equestrian statuette of Charle-

magne at Paris, the antependium of the high altar of San Ambrogio at Milan, and the Tutilo ivory book cover at St. Gall. To this list Schmid adds the cover of the Codex Aureus in the royal library at Munich, the small ciborium in the Reiche Kapelle at Munich, and the ciborium over the high altar at San Ambrogio, Milan. All of these he cites as French work of the year 835.

**Statues of St. Anna, St. Peter, and St. Susanna.**—The three statues of St. Anna (with the Virgin as a young girl), St. Peter, and St. Susanna, from the Abbey of Chantelle, now in the Louvre, are published by André Michel in *Mon. Mém. Acad. Insc.* VI, pp. 95–105, pls. viii, ix; 2 figs. The St. Peter and the St. Anna are by the same hand, and are fine works of the school which developed early in the sixteenth century on the banks of the Loire. The St. Susanna is by an artist still under the influence of the northern school.

### BELGIUM

**The Church of Thourout.**—The town of Thourout is one of the oldest in West Flanders. As early as the middle of the seventh century it contained a monastery, which was destroyed at the end of the ninth century by the Normans. The present church dates in part from 1071. Of this eleventh century church the nave was burned in 1578, and reconstructed in 1618–1623, but the tower and western façade remain. Owing to recent restoration this façade now assumes its original primitive and severe character. It is published by B. Bethune in *R. Art Chrét.* 1900, pp. 319–331.

### GERMANY

**Romanesque Sculpture in Saxony.**—In an article entitled ‘Die Stilentwicklung der romanischen Skulptur in Sachsen,’ in *Jb. Preuss. Kunsts.* 1900, pp. 225–241, A. Goldschmidt distinguishes three phases in the development of Saxon Romanesque sculpture. (1) During the greater part of the twelfth century, poor modelling, expressionless heads, drapery stiff and the folds only superficially indicated. (2) From 1190–1210, heads full of expression and individuality, drapery more deeply carved, with parallel folds and somewhat agitated. (3) From 1220–1230 the highest point of Saxon Romanesque, when draperies appear with powerful, angular, crossing folds most agitated. The influence of Byzantine ivory carvings and of French Gothic sculpture is recognized as factors in the development.

**A Reliquary Casket.**—In *Mon. Mém. Acad. Insc.* VI, pp. 175–190 (pls. xvi, xvii; 6 figs.), Jean-J. Marquet de Vasselot publishes a reliquary casket in the treasury of the abbey of Quedlinburg, near Halberstadt. The chief parts are carved in ivory and represent the twelve apostles, separated by alternate columns and pilasters. Above them are the signs of the zodiac. These parts are virtually identical with those of the casket from Bamberg, now in Berlin and Munich. They are the work of an artist of the tenth century and were probably made in the Hartz region. The costumes show Byzantine influence. The mounting is of gold with work of the time between 1184 and 1203, being dated by the name of an abbess, Agnes. The bottom of the casket, a plate of silver, has, engraved and in niello, a figure of Christ in majesty, busts of eighteen saints, ornamental columns and arches and inscriptions.

**Mediaeval Enamels in the Kestner Museum at Hanover.**—In the Kestner Museum at Hanover may be seen an ivory triptych, the central part of which represents a madonna enthroned. This madonna is probably mediaeval, but the entire ivory framework is a fabrication of the last century. Other examples of similar forged ivories may be found in a triptych in the grand ducal art gallery at Karlsruhe and a triptych formerly in the Ruhl collection. In the wings of the Hanoverian triptych are inlaid early enamels representing Sts. Peter, Paul, Vincent, Laurence, and two ecclesiastics, Gerhard, abbot of Siegburg (1174–1183), and Philipp von Heinsberg, archbishop of Cologne (1167–1191). These enamels form the subject of a careful study by Hans Graeven, entitled ‘*Fragmente eines Siegburger Tragaltars im Kestner Museum zu Hannover*,’ published in *Jb. Preuss. Kunsts.* 1900, pp. 75–98.

### GREAT BRITAIN

**Bronze Bowl from Needham Market, Suffolk.**—In *Reliq.* 1900, pp. 242–250 (13 figs.), J. Romilly Allen discusses some objects found near Needham Market more than twenty years ago, which have now disappeared. They are published from old drawings. The chief is a bronze bowl, with zoöomorphic handles. It is adorned with spiral patterns. Similar patterns are discussed. The spiral ornament in manuscripts is derived from the designs of the pagans, and as such designs are not found in Ireland or Scotland, the spirals in manuscripts must be of English origin.

**Ecgeberht and his Coins.**—In *Num. Chron.* (1900, pp. 66–87) H. H. Howarth discusses the reign of Ecgeberht, king of Wessex, under the new light to be gained from the study of his coins, which supplement the scanty account of his reign in the *Anglo-Saxon Chronicle*. Mr. Howarth believes that the *Chronicle* is not an original work, but a translation (by Asser, the biographer of Alfred) from a Latin original. His historical conclusions are: “first, that Ecgeberht was not a West Saxon by origin or descent at all, but a Kentish prince belonging to the royal house of Kent, and that his accession to the kingdom of the South of England meant the appropriation of Wessex by the royal house of Kent. Secondly, that he was the same Ecgeberht who struck coins as king of Kent at the end of the eighth century. Thirdly, that he was very probably the Count Egbert who lived at Charlemagne’s court. And lastly, that the later coinage of Ecgeberht did not begin until about the year 825, when he first conquered Kent, and that it continued to be a purely Kent coinage, with Kentish moneyers, Kentish mints, and probably, also, with a circulation limited to Kent, and that we ought not to begin the series of Anglo-Saxon coins of Wessex, at all events, until after his reign.”

### RENAISSANCE ART

#### GENERAL AND MISCELLANEOUS

**The Mill and the Wine Press.**—In *R. Arch.* XXXVI, 1900, pp. 403–413 (4 pls.; 2 figs.), L. Lindet writes of allegorical representations of the mill and the press. He publishes a window of the cathedral at Bern (not far from 1500 A.D.), one of the Lorenzkirche at Nuremberg, a miniature of the fifteenth century, a painting in the church at Baraille, Pas-de-Calais, by Jean Bellegambe, and an engraving by Gautier. The two windows repre-

sent the mill preparing the bread of the eucharist, the others Christ in the wine press, his blood flowing into the vat. Other similar representations are cited.

**Early Illustrated Editions of Vitruvius.** — In the *Z. f. Bücherfreunde*, 1900, pp. 49–56, 140–150, Max Bach contributes two articles entitled ‘Die illustrierten Vitruv-Ausgaben des XVI Jahrhunderts.’ The editions to which special attention is given are :

- (1) Venice, 1511. Illustrated by Fra Giocondo.
- (2) Como, 1521. Illustrated by Cesare Cesariano.
- (3) Paris, 1547. Illustrated by Jean Goujon.
- (4) Nuremberg, 1548. Illustrated by Walther Ryff (Gualtherus Rivius).
- (5) Venice, 1556, 1567. Illustrated by Palladio.

The character of the illustrations and their relation to each other are discussed and a few less important later illustrated editions briefly noticed.

## ITALY

**Donatello's ‘St. Louis’ and the Or San Michele Tabernacle.** — The fact that Donatello's St. Louis is now in S. Croce has led various authors to forget that it once stood in the tabernacle on the exterior of Or San Michele, now occupied by Verrocchio's group of the Doubting Thomas. This beautiful Tabernacle has also been assigned by various recent writers to Michelozzo. In the *Jb. Preuss. Kunsts.* 1900, pp. 242–261, C. von Fabriczy writes concerning ‘Donatello's Hl. Ludwig und sein Tabernakel an Or San Michele’ and publishes the original documents bearing on the subject showing that the St. Louis once adorned the exterior of Or San Michele.

**Paolo Romano.** — Under the title ‘Paolo di Mariano Marmoraro,’ Valentino Leonardi, in *L'Arte*, 1900, pp. 86–106, 259–274, writes concerning the sculptor better known as Paolo Romano. In addition to minor decorative sculptures upon the Arch of Alfonso in Naples, he assigns to Paolo Romano statues of Sts. Peter, Paul, and Andrew, in the sacristy of the Vatican, the St. Paul on the Ponte Sant' Angelo, and a very decorative doorway in San Giacomo degli Spagnuoli in Rome.

**Bust of a Christ-child by Antonio Rossellino.** — The Museum of Berlin has recently received the bust of a child carved in Florentine sandstone. In the *Jb. Preuss. Kunsts.* 1900, pp. 215–224, Wilhelm Bode characterizes it as a Christ-child and ascribes it to Antonio Rossellino. Other well-known heads of children are also described as representing the Christ-child.

**Bernardo Rossellino.** — In the *Jb. Preuss. Kunsts.* 1900, pp. 99–113, C. von Fabriczy continues his study entitled ‘Ein Jugendwerk Bernardo Rossellinos und spätere unbeachtete Schöpfungen seines Meissels.’ The present article gives a chronological table of the life and works of Bernardo, documents concerning the façade of the Misericordia at Arezzo, a list of the payments made to him for his work at the Badia at Florence, his taxes for the year 1457, and the contract for the tomb of Beata Villana.

**Francesco di Simone.** — In *L'Arte*, 1900, pp. 154–155, Giovanni Belleschi extends the study of Francesco di Simone, made by Venturi in *Arch. Stor. Arte*, V, fasc. vi, by adding three pieces of sculpture to the catalogue of his works. One is a ‘ciborietto’ in the Museo Civico at

Bologna, the second is the frieze of a mantelpiece in the Casa Malerbi at Lugo, and the third a Madonna and Child at Solarolo. This Madonna is attributed to Donatello by Argnani, and to a pupil of Antonio Rossellino by Fabriczy.

**Landscape Painting in Tuscany.**— In the *Jb. d. Kunsth. Samm. d. Allerhöchst. Kaiserhauses*, 1900, pp. 1–90, Wolfgang Kallab writes concerning ‘Die toscanische Landschaftsmalerei im XIV und XV Jahrhundert, ihre Entstehung und Entwicklung.’ The article considers the treatment of landscape in Roman, Early Christian, and Byzantine Art, and in Italian painting of the thirteenth century as well as Tuscan paintings of the fourteenth and fifteenth centuries. While landscape painting in Tuscany was always subsidiary to figure painting and did not develop the independence it enjoyed in the Venetian and Dutch schools, it is nevertheless of great historic interest for the abundance of examples it presents of the transition from mediaeval and symbolic to modern and realistic treatment.

**Flowers upon Altars.**— The practice of placing vases of flowers upon altars is not, as M. Didron (*Am. Arch.* XIX, p. 78) asserted, one which always existed, but seems to have originated at the end of the sixteenth century. The practice was at first opposed, then tolerated, and finally became general. In an article entitled ‘Fleurs sur les Autels,’ in the *R. Art Chré.* 1900, pp. 336–340, L. de Farcy publishes a series of vases made for this purpose. The earliest are taken from a book entitled *Ornatus Ecclesiasticus*, published at Munich in 1591.

**Notes on Venetian Painters.**— Pietro Paoletti and Gustav Ludwig have been searching the Venetian archives for notices of painters, and in the *Rep. f. K.* 1900, pp. 173–192, contribute an article entitled ‘Neue archivalische Beiträge zur Geschichte der venezianischen Malerei.’ This article treats exclusively of the Bastiani family, painters of the fifteenth and early sixteenth centuries. The oldest members were Marco and his brother Lazzaro. Marco’s sons, Simone, Alvise, and Paolo, followed in their father’s vocation, as did Cristoforo, son of Alvise. Lazzaro also was followed in his trade by his sons Giovanni, Jacopo, and Sebastiano. The connection of Vincenzo Bastiani with this family is indeterminate. Many details and dates for the history of these painters are furnished by the archives. A second article, *ibid.* pp. 274–286, treats of the paintings and mosaics of Lazzaro Bastiani and his school.

**Piero della Francesca.**— In his recent monograph, *Piero dei Franceschi*, p. 1, Witting speaks of della Francesca as a corruption of the name which correctly written should be dei Franceschi. In the *Rep. f. K.* 1900, pp. 392–394, G. Gronau cites documents to show that both forms occur in fifteenth century records. In the same periodical, pp. 388–391, W. Weisbach contributes an article ‘Ein verschollenes Selbstbildnis des Piero della Francesca,’ in which he publishes a letter of Giuseppe Franceschi Marini dated October 24, 1824. The letter mentions a Nativity, now in the National Gallery, and a small portrait of Piero della Francesca painted by himself. This cannot be the large and later portrait in the Marini palace at Borgo San Sepolcro. The whereabouts of this small original portrait is unknown.

**The Doni Portraits of Raphael.**— A sepulchrum from the Badia and other archives have enabled Robert Davidsohn to recover various dates in the lives of Angelo Doni and his wife Maddalena Strozzi. Angelo was

born in 1476 and died in 1539; his wife died December 20, 1540, being "about fifty years old." In the *Rep. f. K.* 1900, pp. 211-216, Davidsohn shows that the well-known portraits of Doni and his wife in the Pitti Gallery at Florence could not have been painted as early as 1505, as is usually assumed, but were probably painted by Raphael when in Florence in 1515.

**Titian's Portrait of Moritz von Sachsen.**—The portrait of Moritz von Sachsen mentioned by Distel, *Rep. f. K.* 1899, p. 472, cannot well be more than a copy of the portrait painted by Titian. In the *Rep. f. K.* 1900, pp. 398-399, George Gronau shows that this portrait was carried to Spain by Queen Maria in 1556 and was probably burned in the Prado on the 13th of March, 1608.

**The Frescoes in the Casa Prinetti at Milan.**—The frescoes in the Casa Prinetti at Milan, representing two Knights, six Arts, and the double herm of Heraclitus and Democritus, are usually ascribed to Bramante. Diego Sant' Ambrogio, in the *Lega Lombarda*, November 7, 1899, shows that they are not so early as the time of Bramante's visit to Milan, but may have been produced by Giovan Francesco Caroto, to whose works they bear a strong resemblance. (C. v. F., *Rep. f. K.* 1900, pp. 343-344.)

**Lelio Orsi da Novellara.**—In *L'Arte*, 1900, pp. 1-31, J. B. Toschi treats of 'Lelio Orsi da Novellara Pittore ed Architetto (1511-1587).' The decorative work of this much neglected artist recently attracted the attention of H. Thode in the *Arch. Stor. d. Art.* III, fasc ix-x. Toschi's article is an attempt to give a more rounded conception of the paintings, frescoes, and architectural designs of Lelio Orsi, an artist of no great independence, influenced by Correggio, Michelangelo, and Raphael.

**Paintings attributed to Correggio in the Munich Gallery.**—'Die Bilder von "Correggio" in der Münchener Pinakothek' is the title of an article by W. Schmidt in the *Rep. f. K.* 1900, pp. 395-397. The young Satyr with a flute (No. 1094) he attributes to Palma Vecchio; the madonna in the clouds and St. Jerome, St. James, and the donor below (No. 1096), he ascribes with Morelli to Michelangelo Anselmi; the Madonna and Sts. Ildefonso and Jerome (No. 1095), also with Morelli, to Rondani.

**Portraits of Guidobaldo di Montefeltro and of Elizabetta Gonzaga.**—In *L'Arte*, 1900, pp. 147-150, Louis Delaruelle assigns reasons why the portrait of Guidobaldo di Montefeltro, in the Pitti gallery, and that of his wife, Elizabetta Gonzaga, in the Uffizi, should be assigned not to Giacomo Francia, but to Francesco Bonsignori.

**Dosso Dossi's Jupiter and Virtue.**—In the *Jb. Preuss. Kunsts.* 1900, pp. 262-272, Julius Von Schlosser writes concerning 'Jupiter und die Tugend. Ein Gemälde des Dosso Dossi.' The painting representing Jupiter, Mercury, and Virtue in the collection of Count Lanckoronski in Vienna, may now be added to the catalogue of works by Dosso Dossi. The theme was ascribed, inaccurately, to Lucian in Italian literature of the fifteenth century. Another painting by Dosso Dossi, in the gallery at Graz, represents Hercules and the Pygmies. The theme is taken from the *Imagines* of Philostratus.

**Two Paintings by Jacopo del Sellaio.**—In *R. Arch.* XXXVII, 1900, pp. 300-303 (2 figs.), Miss Mary Logan shows that two paintings among those bequeathed by the late Baroness Nathaniel de Rothschild to the Louvre, described as works of Filippino Lippi and Botticelli, are by Jacopo



del Sellaio, who imitates the painter called by Berenson (*Gaz. B.-A.* June-July, 1899), Amico di Sandro. The first, attributed to Filippino, is a 'Coronation of Esther,' the second is a 'Madonna with angels.' The 'Madonna and Child,' now owned by Mr. Stanley Mortimer, of New York, formerly in the Grandi collection at Milan, is also by Jacopo del Sellaio.

## FRANCE

**The Statues at Notre Dame de Fouvrière.**—In the church of Notre Dame de Fouvrière are two modern statues of the Madonna and Child, published for the first time by M. Chatelus in *Bull. Hist. Dioc. de Lyon*, 1900, pp. 3-4, 29-32. The earlier, assigned to the end of the sixteenth century, is somewhat Flemish in style and is a more refined and interesting work than the rather rustic *Vièrge noire* of the eighteenth century in the same church. On the bell tower a bronze statue of the Virgin was erected in 1852. It is noticed by M. Chatelus in the *Bull. Hist. Dioc. de Lyon*, 1900, pp. 57-61. The inscription on one side of the base reads with great simplicity

*O Marie, cette ville est à vous;  
Protégez-la.*

The charm of this inscription is, however, somewhat impaired by other inscriptions, among them the following:—

*Par la protection de Marie  
Lyon a été préservé  
Du choléra-morbus  
En 1832-1835-1850.*

**Bust of a Child.**—In *Mon. Mém. Acad. Insc.* VI, pp. 107-114 (pl. x; fig.), Émile Molinier publishes a marble bust of a child, formerly in the Bonnaffé collection, now in the possession of the Marquise Arconati Visconti. It is a fine work of the sixteenth century, possibly by Germain Pilon, and perhaps representing Marie Elisabeth, daughter of Charles IX and Elisabeth of Austria.

## NETHERLANDS

**Hubert van Eyck.**—In an article entitled 'Les frères Van Eyck,' published in *R. Art Chré.* 1900, pp. 281-286, W. H. James Weale attacks anew the problem of distinguishing the works of Hubert and Jan van Eyck. Besides the design for the altar piece at Ghent, he attributes the following paintings to Hubert: (1) The Fountain of Living Waters, formerly at Palencia, now lost. (2) The Marys at the Sepulchre, Richmond. (3) Calvary, Berlin Museum. (4) The Donor protected by St. Anthony, Copenhagen. (5) St. Francis receiving the Stigmata, New York. Probably also a Madonna and Chancellor Rolin in the Louvre, and a Madonna with Ste. Anne and Herman Steenken de Zuntorp, in the collection of Baron Rothschild, Paris.

## GERMANY

**Veit Stoss.**—'Eine unbeachtete Arbeit des Veit Stoss' is the subject of an article by Berthold Daun in the *Jb. Preuss. Kunsts.* 1900, pp. 185-191. The unobserved work of Veit Stoss, here treated, is to be found in the National Museum of Munich, and consists of six wooden panels from a

series representing the Ten Commandments. The analogies to known works by Veit Stoss are in some cases so evident that it seems strange that this series of panels should have remained in the National Museum without an attribution.

**Peter Vischer.**—Under the title 'Peter Vischer, Vater und Sohn,' in the *Rep. f. K.* 1900, pp. 299–312, H. Weizsäcker subjects to criticism the recent monograph *Peter Vischer der Jüngere* by Georg Seeger. He finds in general that Seeger draws conclusions from insufficient data.

**The Date of Adam Krafft's Stations.**—The date of Adam Krafft's Seven Stations is treated by Berthold Daun in the *Rep. f. K.* 1900, pp. 219–221. The date given by Neudörffer as 1508 has no foundation; that of 1493, given by H. Michaelson, is based upon a letter of April 30, 1493, to the effect that the stations were then completely finished and in place. An examination of their stylistic characters and a comparison with the reliefs of the Schreyer Tomb (1490–1492) and the Sakramentshaus in the Lorenzkirche at Nuremberg (1493–1496) shows that the Seven Stations were probably executed in the decade preceding 1490.

**Lucas Cranach and His Relation to Sculpture.**—That Lucas Cranach not only designed and executed various portrait medallions, but also inspired many works of sculpture, is shown by H. Michaelson in the *Jb. Preuss. Kunsts.* 1900, pp. 271–284. A terra-cotta Madonna and Child in the Berlin Museum is a close copy of a painting by Cranach in the Museum at Darmstadt. The altar of the Johanniskirche in Neustadt an der Orla, the alabaster statues of Johann der Beständige und Friedrich der Weise in the Schlosskirche at Wittenberg, as well as various sculptures at Schloss Hartenfels at Torgau, are to be attributed to the direct inspiration of Lucas Cranach.

**Rhenish Painting in the Fifteenth Century.**—Henry Thode contributes a second article entitled 'Die Malerei am Mittelrhein im XV Jahrhundert und der Meister der Darmstädter Passionsszenen' to the *Jb. Preuss. Kunsts.* 1900, pp. 113–135. In the painting of the central Rhenish district of the fifteenth century he distinguishes three phases: (1) In paintings dating from 1400–1430 he finds influences from Swabia, Nuremberg, Cologne, and Italy. (2) From 1430–1460 he sees the influence of Stephan Lochner, the Van Eycks, and the Master of Flémalle. (3) From 1460–1510 he finds influences from E. S., Schongauer, the elder Holbein, and Dürer. In this district therefore there was no independent school of painting in the fifteenth century.

**An Engraver of the Fifteenth Century.**—Under the title 'Der Meister der Berliner Passion,' Max Lehrs in the *Jb. Preuss. Kunsts.* 1900, pp. 135–159, reconstructs the work of a German engraver, who lived probably at Cologne in the latter half of the fifteenth century. From his engravings of the Passion in the Berlin Museum Max Lehrs had already characterized him as 'Der Meister der Berliner Passion' (*Rep. f. K.* 1899, p. 34). In the present article he publishes the results of further study, and lists 115 copper-plate engravings which he attributes to this master.

**A St. Jerome by Albrecht Dürer.**—In the Albertina at Vienna, besides the well-known portrait of the old man, are preserved other drawings of the same date, 1521, representing an arm, a hand, the upper part of a body, a reading desk with books and a skull. Evidently, under the influence of Quentin Massys, Albrecht Dürer had in mind a typical St. Jérôme at his

desk, although he may never have executed such a painting. Such at least is the supposition of Wilhelm Suida, who writes 'Ueber eine Darstellung des heiligen Hieronymus von Albrecht Dürer,' in the *Rep. f. K.* 1900, p. 315.

**A Drawing by Dürer in the Berlin Museum.**—In the *Jb. Preuss. Kunsts.* 1900, pp. 159–160, under the title 'Ein Blatt aus Dürer's Niederländischem Skizzenbuch,' Fr. Lippmann publishes a recent acquisition of the Berlin Museum. It is a silver point drawing by Dürer made in his Sketchbook when at Aachen, October 7–20, 1520. It represents Paul Topler and Martin Pfintzing, two citizens of Nuremberg. The Berlin Museum now possesses four of the drawings from Dürer's Netherland Sketchbook. The same number are at Chantilly, and one each at the British Museum, the Court Library at Vienna, the Academy of Fine Arts, Bremen, and in the collection of Dr. Blasius at Braunschweig.

**Bartolomeo Veneto and Albrecht Dürer.**—In *L' Arte*, 1900, pp. 155–157, F. Hermann publishes an engraving by Dürer (Bartsch, 131) made in 1500, representing a horseman followed by an armed courier, and observes that Dürer has utilized this very composition in the background of a fine portrait of Bartolomeo Veneto published by Venturi in a recent number of *L' Arte*.